

AFRICAN NEGRO SCULPTURE

**M. H. DE YOUNG MEMORIAL MUSEUM
SAN FRANCISCO • CALIFORNIA**

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The M. H. de Young Memorial Museum takes pride in presenting this Exhibition of African Negro Sculpture. That it is so complete in scope, so well balanced, so exquisite throughout, is solely due to the efforts of Paul S. Wingert, who gathered the material and wrote this catalogue. Our heartfelt thanks go to Mr. Wingert and also to the various institutions and individuals whose generous assistance enabled us to hold this Exhibition.

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AFRICAN NEGRO SCULPTURE

A LOAN EXHIBITION

PAUL S. WINGERT

ASSISTANT PROFESSOR OF FINE ARTS AND ARCHAEOLOGY
COLUMBIA UNIVERSITY



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PREFACE

AN EXHIBITION of African Negro sculpture no longer needs justification. In the thirty-odd years that have passed since the first showing of this art in Paris, it has become universally accepted on its own merits as one of the world's great sculptures. This recognition has led to the assemblage of many notable collections by individuals and museums in Europe and America. It has also led to the publication of numerous articles and monographs, and to many exhibitions of this art. The present extensive loan exhibition has been assembled entirely from American collections. It is intended primarily to represent as completely as possible the varied aesthetic qualities that are to be found in Negro sculpture. Each work was therefore carefully selected to show the highest achievements of the tribe or region of its origin. The choice of material was also determined by the desire to bring together examples of all the major sculpture traditions developed in Negro Africa. With few exceptions these traditions are so well represented in American collections that it has been possible to achieve this comprehensiveness. It was likewise possible, due to the richness of the many collections in this country, to secure examples of outstanding aesthetic quality.

African Negro sculpture is of added interest today because of the role it has played in the complex drama of modern art. As recently as the closing years of the nineteenth century these carvings were looked upon mainly as curios or as scientific specimens of primitive handicraft. The many examples in ethnological museums and family libraries or store-rooms were considered crude fumbings by "savages," with no artistic merit. But in the early years of the present century a group of young artists in Paris who were rebelling against traditional European art "discovered" these primitive carvings. In their search for new forms these artists were the first to recognize the aesthetic qualities in Negro sculpture. The importance of this sculpture in the development of modern art, although often overemphasized, is a historic fact. It served essentially to confirm the experiments then being made by these artists and to inspire them further in their efforts to develop a nonrepresentational art. The value of this contribution, which is still continuing today, was considerable and should not be minimized.

In the early exhibitions and publications of African art only its aesthetic features were stressed. But the appreciation of any art is greatly enhanced by an understanding of the meaning and uses of its forms and by some knowledge of the setting in which it flourished. This is par-

ticularly true of an art with a cultural background as different from our own as that of Negro Africa. It has seemed necessary, therefore, to explain briefly in so far as possible the content and function of these carvings and their relationship to African institutions, beliefs, and ideas.

The exhibition includes examples from the four art-producing geographic regions—West Africa, Cameroon, Central Africa, and East Africa. The sculptures are arranged so as to make clear the important tribal styles that were developed in the various major art areas within each of these regions. It is believed that the arrangement of the material in this way will aid in the understanding of specific styles and their relationships and that it will contribute to an appreciation of the richness and variety of forms in African sculpture.

Without the generous coöperation of the following persons and institutions in lending material from their collections this exhibition would not have been possible:

Dr. George E. Altman, Los Angeles
Mr. Ralph C. Altman, Los Angeles
Professor William R. Bascom, Evanston, Ill.
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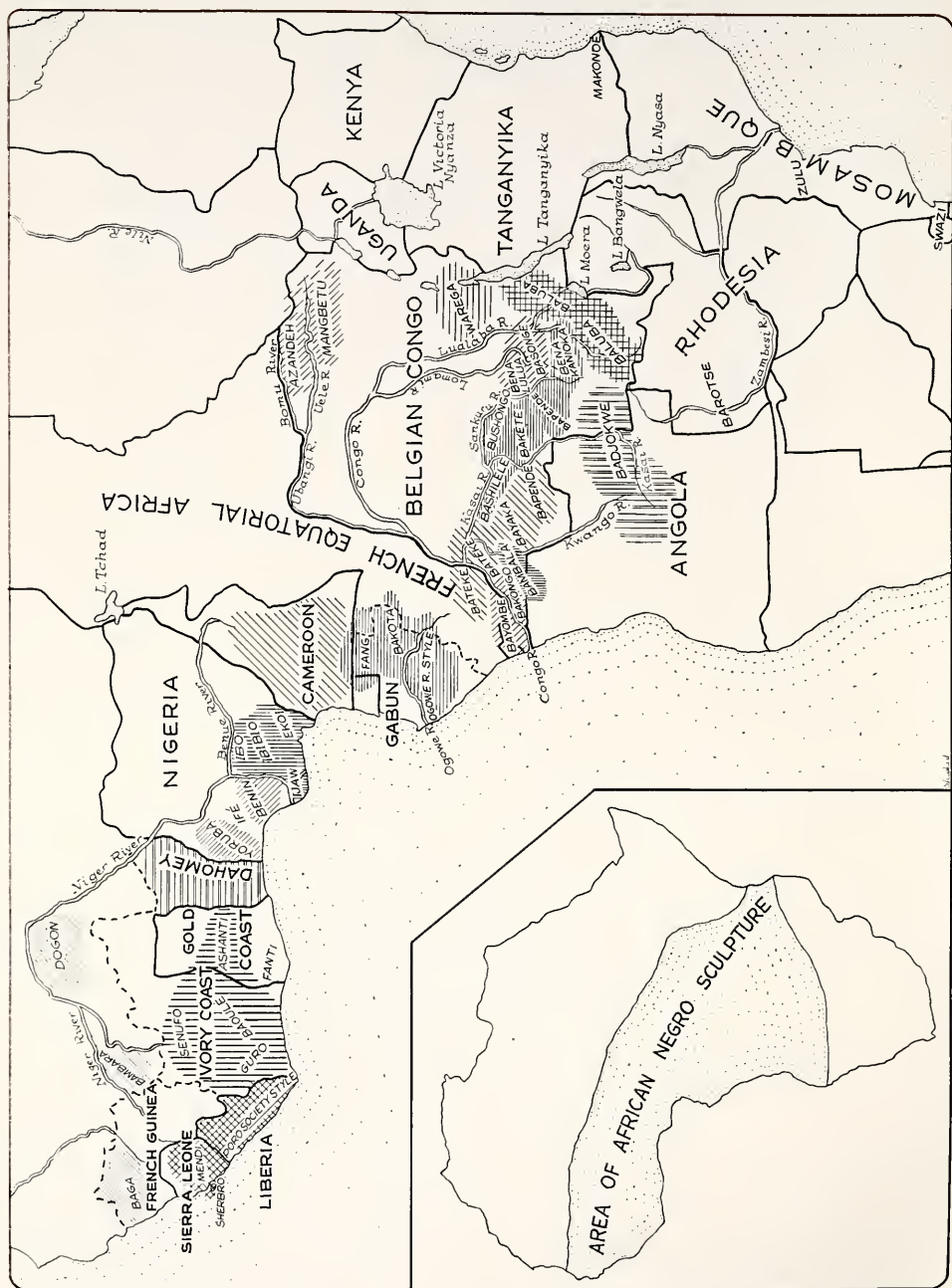
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Peabody Museum, Harvard University
Peabody Museum of Salem, Mass.
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PAUL S. WINGERT

Columbia University, New York
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SHADING INDICATES MAJOR STYLES OR TRADITIONS

CULTURAL BACKGROUND

NEGRO AFRICA has a dense population distributed among hundreds of tribes. Some of the larger tribes had a political organization so advanced that true kingdoms comparable to the early city-states of Europe were formed. Often the population centers in large towns or even cities. Techniques were highly developed long before the coming of the Europeans to the Continent, and iron implements, in fact, were used both as weapons of war and as tools for the making of many objects, including sculpture. Sculpture is produced by the peoples living in the southern part of West Africa and in a wide belt stretching across Central Africa almost to the east coast. The great variety of the cultures developed emphasizes the extensive migrations and interminglings of peoples that have been going on for countless centuries. Yet a number of similar cultural elements are found throughout Negro Africa.

Among all peoples and in every era art is but one of the many facets of culture. In Africa these facets are often more closely interlocked than they are in our own civilization. Society, for example, has its basis in a stratified family that is composed of the husband at the head and his various wives, children, and retainers. But the family also constitutes a strong economic, political, and religious unit within itself. These comparatively small units are combined to form larger groups, as the village, which in turn are bound together into the still larger grouping of the tribe. With the headman or subchief as leader of the village and the paramount chief or king of the tribe, the larger units are organized in a way similar to that of the family. In some instances a number of tribes are banded together to form a nation under a king.

A man's rank and his position within the various units of his society are hereditary and are determined by the seniority of his birth. The chief or king is therefore the political, social, and often religious head of the tribe. An organized court life centers around him. It includes the sub-chiefs, their retainers, and those of the paramount chief and the members of his advisory council. The tribe or nation controls a thorough system of taxation, supports a standing army, and maintains legal courts which at times resort to trial by ordeal. It is also, due to the ceremonialism associated with court life, an important patron of the various arts and crafts.

Further patronage of artists and craftsmen accrues from ritual surrounding *ancestor worship*, the most widespread of African religious beliefs. The ancestors, through their environment in the spirit world,

are the most important members of a family, village, and tribe. They are cognizant of every act of their descendants and are at the same time in contact with the spirits of the more powerful ancient ancestors and with the gods. Hence they are in a position to aid or to bring misfortune to their descendants. Misfortune can be avoided by strict adherence to tradition and by rites conducted to honor or to petition the ancestors. Two classes of ancestors are worshiped, those of the tribe and those of the family. The tribal ancestors, who are the deceased kings or chiefs of the tribe, are the most powerful. With the chief presiding, public rites are performed in their honor for the welfare of the tribe as a whole. Family ancestors are worshiped informally within the privacy of the dwellings when the family dead are petitioned on a more individual basis. Works of sculpture are often required for both public and private rites. *

Other African religious concepts, centering in the worship of nature deities and belief in the efficacy of magic, are responsible for the development of many local cults. The *nature deities* are specialized gods who have control of particular phenomena, as birth, fertility of humans, crops, or animals, rain, lightning, etc. Prayers and sacrifices, usually with a priest officiating, are made to them. These deities are often represented by carved figures. *Magic* is the belief that protection from disease and other ills can be achieved through the use of certain substances in a particular way. The material agent through which magic is performed may be called a *fetish*. The sculptor is frequently called upon to carve a *fetish figure*, a carving to which magical substances are added by a properly trained person, the fetishier. It is believed that the magical substances give the carving a soul or a constantly present power and that this will act, when properly petitioned, usually through the intervention of the fetishier, as an intermediary to specific spirits in an effort to attain the desired results.

Divination is a procedure developed in an effort to foretell the future. The practice of it prevails throughout Africa and has in some cases religious significance. In the hands of a specialist, the diviner, it too requires the use of carved objects.

The *secret society*, of great importance in many areas, is another constant patron of the sculptor. It consists of an organized group of men or women who perform, more or less in secret, certain political, social, or religious acts. In some tribes it is an oppressive institution that is greatly feared, but in other tribes it functions for the public good. Frequently the most elaborate West African ceremonies are those performed by the secret societies. Some of them exist primarily to instruct the youth in the traditions of the tribe and to instill in him, often forcibly, the proper conduct and qualities that are expected of him as a member of adult

society. Each secret society also has its own important ancestors and mythological or supernatural spirit helpers. With these, too, the youth is acquainted.

A distinctive feature of African culture is the use of sculpture in practically all ritual and ceremonies. But in many areas objects of everyday utility are also enriched with carvings that are decorative and serve no other purpose, while in some tribes figures are carved solely for the aesthetic pleasure they give. Art therefore occupies an important place in African Negro life.

THE ART

THE FORMS: THEIR MEANING AND PURPOSE

CERTAIN common characteristics may be discerned in all African sculpture. With few exceptions the forms result from two almost equally important factors, namely, the sculptural tradition of the area, tribe, or village in which the artist lives, and his powers of perception of the life about him. His forms in wood, metal, or ivory express that life with an amazing vigor. But the Negro sculptor does not copy nature. Instead, since he is concerned with sculptural expression, not representation, he simplifies or distorts those forms that he considers significant and generalizes or entirely suppresses the details unimportant to him. Although the types and basic design of his forms are largely fixed by tradition, the sculptor with ability and sensitivity is able to give his work the full power of his artistic conception.

The human figure is universally used as subject matter. It is generally carved or modeled in the round and is small in size, few examples measuring more than two feet and many less than six inches high. Wood is the favorite material and the carved figure is usually painted in a black or red monochrome, a notable exception being the polychromed figures of the Yoruba and certain Congo tribes. The total effect of a carving sometimes depends on a variety of other materials that are attached to it, such as shredded raffia, clay, shells, beads, ivory, metal, feathers, or even pieces of leather.

Male and female figures are often carved for use in ancestor rites. The *ancestor figure* may serve as an abode for the spirit of the deceased, or it may be made in memory of the dead. *Commemorative figures* in some

areas seem to have no religious significance. Elsewhere, offerings and petitions are made to both types of ancestor carving in the belief that the spirit of the dead will come to the aid of the living. The carved figure is not worshiped in either case but acts as an intermediary through which the spirit of the ancestor is contacted.

Fetish figures are seldom carved with the same care as ancestor figures and are, with certain exceptions, smaller in size. Some of them are set up in their own huts and are the property of the community, each with its own fetisher who knows the prescribed method of activating the power or spirit of the fetish. Others are the personal property of the fetisher or of individuals. In many regions, small figures, when properly treated by a fetisher or by a sorcerer, are carried, worn, or handled as charms to ward off evil or to bring good fortune.

The sculptured human form in some areas of West Africa represents or has become a traditional symbol of a god. Formal petitions and sacrifices are addressed to the carving. Among some tribes a similar type of figure is carved to represent a god or to serve as a commemorative or ancestor figure. It is often impossible to determine, in the absence of specific information, to what category these figures belong.

In many parts of Africa, utilitarian objects, as house-posts, neck-rests, stools, weaving pulleys, and utensils, are frequently decorated with human figures carved in the round or in relief. Many ritual or ceremonial objects, including divination vessels, drums, gongs or bells, bowls, staffs, knives, and axes, are similarly decorated. Some of these carvings also have a symbolic significance.

The mask is an art form used almost universally in Africa. Although human features are the basic motivation for the mask, many designs are based on animal heads and some on abstract forms. Used primarily in secret-society rites, the mask may represent an ancestral or mythological spirit, and in a few areas it is set up and used in place of a fetish figure.

There are four principal types of masks: the face type that is worn over the face; the helmet mask that fits either partially or entirely over the head and rests on the shoulders of the wearer; the standard type that is carved with a long or short handle by which it is held before the face or above the head; and a headpiece type that is worn on top of the head. Often costumes of raffia and other materials envelop the body of the wearer and hide his identity. In many instances the masked person is thought to be the incarnation of the spirit represented or symbolized by the mask. During the rites he may therefore speak with an inhuman voice and generally conduct himself in a traditionally prescribed manner. Some masks may not be seen, under penalty of death, by anyone not a member of the secret society. Others are worn publicly when every-

one participates in or witnesses the dances. But the meaning and use of many masks are not fully known to us, since that knowledge has never been divulged outside of the society.

Although animal forms appear commonly in African art, they are much less extensively used than human forms. They are often carved in the round as divination and fetish figures and as symbolic or decorative forms on ceremonial and utilitarian objects. The animal represented has for certain tribes and secret societies a religious or sociological significance. Animal forms are also frequently found in the rich vocabulary of surface decoration developed by some tribes. Carved in high or low relief, human as well as animal forms often combine in this decorative art with geometric designs that are derived from weaving patterns. These geometric motives are sometimes given names and in some instances have symbolic meaning. Much of the decorative art, however, is applied solely to enhance the beauty of an object and to make it worthy of being used by a person of high rank.

Man and the life about him provide, with few exceptions, the basic forms for African sculpture. But, due to the differences in culture, these forms vary considerably. The area or tribe from which a work originates may therefore frequently be determined on the basis of the character of its forms.

STYLE IN AFRICAN SCULPTURE

STYLE in a work of sculpture is the sum total of a number of factors. These include the proportioning and shaping of parts and the design or arrangement of them to express certain relationships, the concept of form as volume or mass, the treatment of surfaces, and the rendering of detail. There are a great number of styles in African sculpture. Each tribe and often each village, in fact, has its own style. But, important similarities in the sculpture of neighboring tribes may indicate that they share a single style tradition within which their own tribal styles have developed. A number of traditions, each represented by several tribal interpretations, may be distinguished in the sculpture of Negro Africa.

One of these is represented in West Africa by the styles of the Bambara, Dogon, and Baga tribes of the western Sudan. In their carved figures the human form is highly stylized, proportions are elongated, and shapes tend to be geometric. Designs are angular and emphasize heavy volumes projecting in space. In contrast, antelope headpieces are composed of rhythmically balancing curves that move gracefully in space. Surfaces are smooth and unmodeled, and detail is often an elaborate geometric pattern of small units.

To the south and east a second style tradition includes the masks and figures of the Mendi tribe of Sierra Leone and the masks of the Poro Secret Society, used by the many tribes of Liberia. The human figures are either naturalistic in proportion or slender with elongated necks and large-volumed heads. But masks in a wide variety of design are the most noteworthy forms developed by this tradition. Some are composed of human features greatly distorted to effect spectacular contrasts of projecting surface volumes. Others have a sensitive delineation of features set in delicately carved surfaces. Many of these are, sculpturally and expressively, the most dramatic of African masks.

In the Ivory and Gold Coasts to the east, the Baoulé, Senufo, and Ashanti tribes represent a third style tradition. An elegance of shapes and a compactness of design, best expressed in the figures and masks of the Baoulé, characterize the wood carvings in this tradition. A controlled naturalism pervades the forms that are built up of sturdy volumes and defined by smooth, fluid surfaces. Elaborate detail, precisely carved in high relief, often contributes to the refinement of the form as a whole. The small bronze gold weights of the Ashanti, cast by the *cire-perdue* process, are distinguished by an active, almost impressionistic naturalism. Although less restrained expressively and less refined technically, the shapes, proportions, and design indicate that these small bronzes form a part of the same style tradition as the sculpture of the Baoulé and Senufo.

Farther east, the art of Dahomey reveals a tradition that, in many respects, appears to be a composite of several others. Dahomey is here used in a nonpolitical sense to refer only to the area around the city of Abomey. The small brass figures from this area, often combined into groups, are also cast by the *cire-perdue* process. Although generally stylized, the naturalism of these figures, suggests a like quality in the Ashanti gold weights, but the finely chased surface designs of many of them point to the tradition of Benin to the southeast. The wood carvings of Dahomey are compact in design and heavy in forms that express mass. Their surfaces are rugged in technique and without refinement.

A complex style tradition is represented by the sculpture of the Yoruba, who live in the eastern and southern parts of the political area of Dahomey and in western and southern Nigeria. Their wood carving of figures, masks, and utilitarian and ritual objects is distinctive for its emphasis on color, its grouping of forms into compositions, and its vigorous and expressive naturalism. Forms are proportioned to build up to a large head; shapes are strongly defined, often roughly carved, and are realistic in inception. Mass and volume are almost equally emphasized, and surface detail, always present, is sometimes elaborately carved

and painted. Facial features are large in scale, particularly the eyes, which are huge pointed ovals. The famous Benin bronzes and ivories fall within this tradition. Although the volumes of Benin figures are heavier and more emphasized and details more profuse and descriptive, the general character of this style is comparable to that of the Yoruba.

The Ifé bronzes, cast as those of Benin in the *cire-perdue* process, and terra cottas of like quality also come from this region of Nigeria. But they stand apart and do not appear to belong to any Negro African style tradition. A penetrating naturalism characterizes these superbly modeled portrait heads. The Ifé bronzes represent the highest development of metal art in Negro Africa.

East of the lower reaches of the Niger River the styles of the Ibo, Ibibio, Ijaw, and Ekoi tribes manifest yet another tradition. The variety of masks from these tribes shows a great vigor of naturalistic and abstract forms. Emphasis is on dramatic expression, and shapes, designs, and color are all used towards this end. It is a virulent tradition that shows none of the vitiating effects of elaboration or overrefinement.

To the east and southeast of this area a vigorous style tradition is represented by the sculpture of Cameroon. Wood carvings that include large house-posts, figures, masks, and ritual objects have an intensive, alert expression. Shapes emphasize dramatic forms that are posed to express movement. Refinement of surfaces is unknown. A rough technique utilizes human and animal forms to create expressive and often large-scale volumes that are dynamic and bold in appearance. Angular rhythmic patterns of volumes or lines are common to this style. Similar qualities appear in smaller pottery and brass pipe bowls and other objects. The Cameroon style is one of the strongest in Africa.

A tradition of some complexity is evident in the sculpture of the area embracing southeastern Cameroon and Gabon, the extreme north-western portion of the geographically huge area of Central Africa. One strain appears in the stylized figures and heads of the Fang tribes. Rounded and oval shapes of geometric character are defined by smooth surfaces that flow easily one into another. Proportions express schematically the fundamental structure of the forms. Facial features have a quiet aloofness of expression that is at times combined with an aggressive open mouth. Transitional examples exist that connect these Fang carvings with the abstract metal figures of the Bakota. In the Bakota figures three-dimensional forms flatten out as essentially two-dimensional surfaces. But the oval-shaped heads and the design of the facial features suggests comparison with like elements in the Fang style. A variety of masks centering in the Ogowe River region of Gabon appears to represent a third strain in this style tradition. A preference for rounded and

oval shapes and for smooth-flowing surface planes furnishes the style elements relating this strain to the other two. In some of these masks an elaborate surface detail, particularly in the rendering of the coiffure, has an analogy with the elaborate surface patterns found on many of the Bakota metal figures.

To the south and east in the large area of the Belgian Congo a number of important style traditions may be discerned. Many of these, however, are at least partly related one to another and give the styles in this vast area a greater homogeneity than is found elsewhere in Africa.

In the lower Congo River region commemorative and fetish figures disclose a tradition of full-volumed forms, naturalistically posed figures, and an openness of design. The forms, carved free and in the round, emphasize structural and rhythmic relationships. Descriptive details are carefully rendered. An effect of monumentality and tenseness of expression is created in these figures by the vigor of their forms and poses, despite the calmness of facial features. To the east of this area, the small fetishes and masks of the Bateke, Bayaka, and Bapende tribes represent a tradition of compact stylized forms, angular rhythms, and an impressive handling of facial features. The masks of the Bayaka and Bapende often combine sensitive surface planes with emotionally expressive features.

A diversity of traditions contributes to the numerous tribal styles in the central Congo area. The famous royal portrait figures of the Bushongo, for example, re-echo the style of the lower Congo, while the figures and masks of the Basonge are related to the Baluba tradition to the east and south. Distinctive of this area is the rich development of surface decorative art that appears on cups, boxes, drums, and a variety of other objects. It is also found in the surface designs on the small, slender Bena Lulua figures. The large bulbous heads of these figures are similar to those of the Basonge figures, which however have forms of heavier volume and a greater angularity of shapes. The masks of the central Congo—such as those of the Bakete, the Bapende (an eastern branch of this tribe), Bena Lulua, Bushongo, and others—are frequently polychrome. Many masks, as those of the Basonge, for example, are also spectacularly stylized.

The sculpture of the eastern and southern Congo also seems to represent several traditions. The most important is that of the Baluba. In their figure carving finely sculptured shapes are defined by fluid surface planes. Proportions vary but emphasize an oval head. Facial features are calm and serene. Descriptive details represent elaborate coiffures and scarification marks. This refined sensitive style has not lost its vitality of expression and has produced some of the most satisfying sculpture of

Negro Africa. In contrast, the Badjokwe style of the southern Congo and Angola is more heavily stylized and is dramatic and aggressive in expression. A controlled technique and a refined definition of form suggest to some extent that the Baluba and the Badjokwe drew some of their style features from the same tradition. In the extreme eastern part of the Congo the ivory carvings of the Warega seem to reveal another tradition. The small figures are angular and roughly carved, but many of the small masks are sensitively rendered with flat abstract planes.

In the northeastern part of the Congo the carvings of the Mangbetu and Azandeh manifest yet another tradition. Their sculpture includes a few figures, some pottery jars, and decorated utensils. Forms are heavy and compact, surfaces smooth, and details descriptive of reality. A distinctive feature of this tradition is the long narrow head based on the bound heads of these peoples.

In East Africa—in Tanganyika, Rhodesia, and Swaziland in particular—local traditions emphasize a feeling for abstract design. This is best represented by neck-rests and decorative carvings from this area.

The number of traditions and the variety of styles that grew out of them indicate the vast scope of African sculpture. Although relationships are apparent among certain traditions, it is not possible to crystallize an African style. But it is possible to discover a number of common qualities that contribute toward the aesthetic effects achieved by this sculpture.

AESTHETIC VALUES

THE AFRICAN NEGRO artist is, in most cases, a professional craftsman who has served an apprenticeship. Sometimes he is also a fetishist, sorcerer, or priest. Sculpture is in some tribes a hereditary vocation; in others it is a matter of talent and choice. In every area the artist works within the tradition of his tribe. He is practically everywhere esteemed socially, and in some tribes he has an important political or religious standing. The position of the artist in his society and the demands placed upon his services reflect, in general, the comparative economic security enjoyed in many African tribes that allows the leisure necessary for the creation and enjoyment of art.

Iron tools are used throughout Negro Africa. The basic carving tool is the adze, although the knife, scraper, and chisel are also used. The sculptor during his apprenticeship not only learns how to use his tools, but he also has to learn how to make them. Specialized carving tools have been evolved in certain areas. A sculptor teaches his apprentice all the improvements in the shaping of tools and the rendering of traditional designs that he has learned from experience.

The dating of African sculpture is, within limits, uncertain. For the majority of examples the only date that can be established is when the object was acquired, either in Africa or from a European or American dealer. In the latter case, the date means very little; but an African date has some significance. On the basis of the voracious habits of termites and the humid climatic conditions, it has been estimated that few objects are more than fifty years old when they are purchased in Africa. The greater number of African sculptures in our collections would therefore date between 1825 and 1890. Some examples, however, such as the Benin bronzes of West Africa and a few ivory carvings, can be dated as early as the fifteenth or sixteenth centuries.

In some regions of Africa, the art of sculpture has disappeared. A disruption of the native culture, with the attendant destruction of those institutions that patronized the sculptor, has largely been responsible for this loss. But in many other areas, especially in Liberia, Yoruba, and Cameroon, the art continues with its former vigor.

The aesthetic qualities of African art are purely sculptural. Whether he was working in wood, ivory, or metal the Negro artist has given his forms an existence in space so complete that, as one moves around the often small objects, every changing silhouette adds to one's comprehension of the form. Only from all the silhouettes can the truly three-dimensional conception of the artist be fully understood. His forms, although they are sculptural realizations or interpretations of nature, are not restricted by the limitations of realism. They are, instead, creative, and the functioning of each part is made clear by simplified, sometimes geometric shapes. Each work, consequently, has its complete existence as a sculptural form, not as a representation or simulation of nature. Each work also has a complete integrity of purpose—it was made with a specific meaning to serve a specific purpose that was seldom individual but was shared by all members of a group. The work, therefore, becomes expressive of the culture of the group as a whole, and is not merely the expression of an individual within the group.

Nevertheless, the individual ability and sensitivity of the sculptor counted for as much in African sculpture as it has in sculpture of all countries and ages. This is evident in the recognition that some works are far superior in quality and expressiveness to others: they are masterpieces. The range of quality however, is generally high, higher certainly in some tribes than in others. A sureness pervades the work of the African Negro sculptor, with but comparatively little evidence of virtuosity. A control, a restraint mark the finest examples and give evidence of that sureness—nothing appears to be there that should not be, and nothing could be added. The work is complete in itself. It has its own existence in space and its aesthetic qualities are purely sculptural.

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CATALOGUE OF EXHIBITION

1. SEATED FEMALE FIGURE Bambara, Sudan Wood, 20 $\frac{7}{8}$ inches high
University Museum, Philadelphia (AF 5365)
2. STANDING FEMALE FIGURE Bambara, Sudan Wood, 24 $\frac{3}{4}$ inches high
Buffalo Museum of Science (C 12758)
3. STANDING FEMALE FIGURE Bambara, Sudan Wood, ca. 38 inches high
Brooklyn Museum (22.1094)
4. TWIN FIGURE Bambara (?), Sudan Wood, ca. 9 inches high
Brooklyn Museum (22.1456)
5. ANTELOPE HEADPIECE (*Tji W'ara*) Bambara, Sudan Wood, 24 $\frac{3}{4}$ inches high
University Museum, Philadelphia (29-12-125)
6. ANTELOPE HEADPIECE (*Tji W'ara*) Bambara, Sudan Wood, 27 $\frac{1}{2}$ inches long,
13 inches high
Brooklyn Museum (22.7)
7. ANIMAL MASK Bambara, Sudan Wood, 16 inches high
Buffalo Museum of Science (C 13457)
8. BOYS' SECRET SOCIETY MASK (*N'tomo*) Bambara, Sudan Wood, 24 inches high
Buffalo Museum of Science (C 12755)
9. SEATED FIGURE Dogon, Sudan Wood, 22 $\frac{4}{5}$ inches high
University Museum, Philadelphia (29-12-97)
10. SEATED FIGURE Dogon (Bandiagara), Sudan Wood, 21 $\frac{3}{5}$ inches high
University Museum, Philadelphia (29-12-98)
11. MASK Upper Volta, Sudan Polychromed wood, 35 inches high
Collection Chaim Gross, New York
12. BIRD HEADPIECE (?), Sudan Wood, 19 $\frac{3}{4}$ inches high
Collection Ralph C. Altman, Los Angeles
13. STANDING MALE FIGURE Baga, French Guinea Wood, 26 $\frac{1}{2}$ inches high
Buffalo Museum of Science (C 13146)
14. STANDING FEMALE FIGURE Baga, French Guinea Wood, 18 $\frac{1}{2}$ inches high
University Museum, Philadelphia (29-94-9)
15. FEMALE SECRET SOCIETY MASK (*Bundu*) Mendi, Sierra Leone
Buffalo Museum of Science (C 12978) Wood, 14 inches high
16. FEMALE SECRET SOCIETY MASK AND COSTUME (*Bundu*)
Mendi, Sierra Leone Wood and raffia, 15 inches high
University Museum, Philadelphia (37-22-268)
17. STAFF USED BY FEMALE SECRET SOCIETY Mendi, Sierra Leone
University Museum, Philadelphia (37-22-3) Wood, 30 inches long
18. STANDING FEMALE FIGURE Mendi (?), Sierra Leone Wood, 27 inches high
American Museum of Natural History, New York (90.0/1513)
19. STANDING FEMALE FIGURE Mendi (?), Sierra Leone Wood, 20 $\frac{1}{2}$ inches high
American Museum of Natural History, New York (90.0/1514)
20. STANDING FEMALE FIGURE Mendi (?), Sierra Leone Wood, 29 inches high
Collection Chaim Gross, New York
21. DIVINATION FIGURE (*Yassi*) Sherbro, Sierra Leone Wood, 17 $\frac{1}{2}$ inches high
University Museum, Philadelphia (37-22-279)
22. SMALL STONE FIGURE (*Nomori*) Sierra Leone
University Museum, Philadelphia (43-23-1) Steatite, 5 $\frac{1}{2}$ inches high
23. SECRET SOCIETY MASK (*Poro*) Liberia Wood, 13 $\frac{1}{2}$ inches high
Peabody Museum, Harvard University (37-77-50/3005)
24. SECRET SOCIETY MASK (*Poro*) Liberia Wood, 11 $\frac{1}{2}$ inches high
Peabody Museum, Harvard University (37-77-50/2618)
25. SECRET SOCIETY MASK (*Poro*) Liberia Wood, ca. 10 inches high
Peabody Museum, Harvard University (40-34-50/4588)

26. SECRET SOCIETY MASK (*Poro*) Liberia Wood, 18½ inches high
Peabody Museum, Harvard University (37-77-50/2983)
27. SECRET SOCIETY MASK (*Poro*) Liberia Wood, 22 inches high
Peabody Museum, Harvard University (37-77-50/2744)
28. SECRET SOCIETY MASK (*Poro*) Liberia Wood, 10½ inches high
Peabody Museum, Harvard University (37-77-50/2657)
29. SECRET SOCIETY MASK (*Poro*) Liberia Wood, 10½ inches high
Buffalo Museum of Science (C 12760)
30. SECRET SOCIETY MASK (*Poro*) Liberia Wood, 9½ inches high
Buffalo Museum of Science (C 13729)
31. SECRET SOCIETY MASK (*Poro*) Liberia Wood, 15 inches high
Collection Chaim Gross, New York
32. SECRET SOCIETY MASK (*Poro*) Liberia-Ivory Coast Wood, 9½ inches high
American Museum of Natural History, New York (90.1/6992)
33. STAFF USED BY SECRET SOCIETY (*Poro*) Liberia Wood, metal detail, 4½ feet high
Peabody Museum, Harvard University (L/279)
34. LARGE CARVED LADLE Liberia Wood, ca. 3 feet long
Peabody Museum, Harvard University (H 1086)
35. STANDING FEMALE FIGURE Liberia Wood, 19 inches high
Buffalo Museum of Science (C 12759)
36. STANDING FEMALE FIGURE Liberia Wood, 18¼ inches high
Peabody Museum, Harvard University (37-77-50/2689)
37. STANDING FEMALE FIGURE Baoulé, Ivory Coast Wood, 20¼ inches high
American Museum of Natural History, New York (90.1/6994)
38. SEATED FEMALE FIGURE Baoulé, Ivory Coast Wood, 22 inches high
Collection Vincent Price, Beverly Hills
39. SEATED FEMALE FIGURE Baoulé, Ivory Coast Wood, 17 inches high
University Museum, Philadelphia (29-12-69)
40. STANDING MALE FIGURE Baoulé, Ivory Coast Wood, 16¼ inches high
University Museum, Philadelphia (29-12-72)
41. STANDING MALE FIGURE Baoulé, Ivory Coast Wood, 14 inches high
Buffalo Museum of Science (C 12972)
42. SEATED FEMALE FIGURE, CHILD ON BACK Baoulé, Ivory Coast
University Museum, Philadelphia (29-12-68)
43. MASK Baoulé, Ivory Coast Wood, 17½ inches high
Buffalo Museum of Science (C 12719)
44. MASK Baoulé, Ivory Coast Wood, 15 inches high
University Museum, Philadelphia (AF 5369)
45. MASK Baoulé, Ivory Coast Wood, 14 inches high
Collection Ralph C. Altman, Los Angeles
46. MASK Baoulé, Ivory Coast Wood, ca. 13 inches high
Collection Vincent Price, Beverly Hills
47. MASK WITH BIRD Baoulé, Ivory Coast Wood, ca. 18 inches high
Collection Selden Rodman, New York
48. GONG MALLET Baoulé, Ivory Coast Wood, 9 inches high
Buffalo Museum of Science (C 12515)
49. WEAVING PULLEY Baoulé, Ivory Coast Wood, ca. 4¼ inches high
Collection Mme Helena Rubinstein, New York
50. WEAVING PULLEY Baoulé, Ivory Coast Wood, ca. 4¼ inches high
Collection Mme Helena Rubinstein, New York
51. WEAVING PULLEY Baoulé, Ivory Coast Wood, ca. 5 inches high
Collection Julius Carlebach, New York
52. WEAVING PULLEY Baoulé, Ivory Coast Wood, ca. 5 inches high
University Museum, Philadelphia (29-12-75)
53. STANDING MALE FIGURE Guro, Ivory Coast Wood, 16½ inches high
University Museum, Philadelphia (29-12-81)

54. HORNE MASK WITH BIRD Guro (?), Ivory Coast Wood, 20¼ inches high over-all
University Museum, Philadelphia (29-35-1)
55. ANIMAL MASK WITH HORNS Guro, Ivory Coast Wood, 9¾ inches high
University Museum, Philadelphia (29-12-145)
56. MASK WITH HORNS Guro, Ivory Coast Wood, 19¾ inches high
University Museum, Philadelphia (29-35-3)
57. STANDING FEMALE FIGURE Senufo, Ivory Coast Wood, 6½ inches high
Buffalo Museum of Science (C 13727)
58. SEATED MALE FIGURE Senufo, Ivory Coast Wood, 15 inches high
Brooklyn Museum (22.1093)
59. SEATED FEMALE FIGURE WITH CHARMS Senufo-Mossi, North Ivory Coast
Wood, 17 inches high
American Museum of Natural History, New York (90.1/7180A)
60. MASK Senufo, Ivory Coast Wood, 10½ inches high
Brooklyn Museum (22.507)
61. MASK Senufo, Ivory Coast Wood, 15 inches high
Brooklyn Museum (22.1556)
62. FERTILITY FIGURE (*Akua 'Ba*) Ashanti, Gold Coast Wood, 15½ inches high
Royal Ontario Museum of Archaeology, Toronto (HA. 1965)
63. FERTILITY FIGURE (*Akua 'Ba*) Ashanti, Gold Coast Wood, 13½ inches high
Royal Ontario Museum of Archaeology, Toronto (HA. 1968)
64. FERTILITY FIGURE (*Akua 'Ba*) Ashanti, Gold Coast Wood, 9 inches high
Collection Professor William R. Bascom, Evanston, Ill. (1006 T)
65. FERTILITY FIGURE (*Akua 'Ba*) Ashanti, Gold Coast Wood, 11 inches high
Collection Professor William R. Bascom, Evanston, Ill. (1007 T)
66. FIGURE REPRESENTING A SPIRIT Ashanti, Gold Coast Brass, 8 inches high
Collection Professor William R. Bascom, Evanston, Ill. (1008 T)
67. SMALL FUNERARY MASK Ashanti, Gold Coast Brass, 5 inches high
Collection Professor William R. Bascom, Evanston, Ill. (669)
68. SMALL FIGURE GROUP Ashanti, Gold Coast Brass, 6 inches long
Collection Professor William R. Bascom, Evanston, Ill. (1009 T)
69. THREE DRUMMERS Ashanti, Gold Coast Brass, 2¼ inches high
Collection Professor William R. Bascom, Evanston, Ill. (646)
- 70-87. GOLD WEIGHTS, SCALES, BOX, SPOON Ashanti, Gold Coast 1-2½ inches high
Weights cast by *cire perdue* (lost wax) process, depicting proverbs, fantastic animals, scenes from daily life, geometric forms
Collection Professor William R. Bascom, Evanston, Ill.; University Museum, Philadelphia; Buffalo Museum of Science; American Museum of Natural History, New York; Collection Julius Carlebach, New York
88. THREE SEATED MUSICIANS Fanti (?), Gold Coast Pottery, 10 inches high,
American Museum of Natural History, New York (90.0/89) 10¾ inches long
89. VASE WITH THREE HEADS Fanti (?), Gold Coast Pottery, 13 inches high
Buffalo Museum of Science (C 15896)
90. URN (*Kuduo*), ANIMALS ON TOP Ashanti, Gold Coast Bronze, 10 inches high
Buffalo Museum of Science (C 15748)
91. URN (*Kuduo*), ANIMALS ON TOP Ashanti, Gold Coast Bronze, 8¾ inches high
Collection William Moore, Los Angeles
92. FIGURE Dahomey Wood, ca. 10 inches high
Collection Professor Melville J. Herskovits, Evanston, Ill. (2)
93. FIGURE Dahomey Wood, ca. 10 inches high
Collection Professor Melville J. Herskovits, Evanston, Ill. (3)
94. FIGURE Dahomey Wood, ca. 10 inches high
Collection Professor Melville J. Herskovits, Evanston, Ill. (6)
95. WOOD CARVING Dahomey Wood, ca. 11 inches high
Collection Professor Melville J. Herskovits, Evanston, Ill. (116)

96. WOOD CARVING Dahomey Wood, ca. 11 inches high
Collection Professor Melville J. Herskovits, Evanston, Ill. (117)
97. FIGURE GROUP Dahomey Brass, ca. 7 inches high
Collection Professor Melville J. Herskovits, Evanston, Ill. (85)
98. FIGURE GROUP Dahomey Brass, ca. 7 inches high
Collection Professor Melville J. Herskovits, Evanston, Ill. (93)
99. FIGURE GROUP Dahomey Brass, ca. 7 inches high
Collection Professor Melville J. Herskovits, Evanston, Ill. (2052)
100. FEMALE FIGURE CARRYING JAR ON HEAD Dahomey Brass, 6 $\frac{1}{4}$ inches high
American Museum of Natural History, New York (90.1/7441)
101. ANTELOPE EATING LEAF Dahomey Brass, 5 $\frac{1}{2}$ inches long
American Museum of Natural History, New York (90.1/7452)
102. CARVED CHIEF'S SCEPTER Dahomey Wood, ca. 18 inches long
Royal Ontario Museum of Archaeology, Toronto
103. EQUESTRIAN FIGURE Yoruba, Nigeria Wood, 11 $\frac{3}{4}$ inches high
Newark Museum (24.2458)
104. TWIN FIGURE (*Ibeji*) Yoruba, Nigeria Wood, 9 $\frac{1}{2}$ inches high
Collection Professor William R. Bascom, Evanston, Ill. (267)
105. TWIN FIGURE (*Ibeji*) Yoruba, Nigeria Wood, 9 $\frac{1}{2}$ inches high
Collection Professor William R. Bascom, Evanston, Ill. (269)
106. TWIN FIGURE (*Ibeji*) Yoruba, Nigeria Wood, 8 $\frac{3}{4}$ inches high
Buffalo Museum of Science (C 12975)
107. TWIN FIGURE (*Ibeji*) Yoruba, Nigeria Wood, ca. 9 inches high
Royal Ontario Museum of Archaeology, Toronto (HA. 872)
108. STAFF WITH MOTHER AND CHILD GROUP Yoruba, Nigeria Wood, 15 inches high
Collection René d'Harnoncourt, New York
109. STANDING FIGURE Yoruba, Nigeria Polychromed wood, 23 inches high
Brooklyn Museum (22.1517)
110. STOOL CARVED WITH TWO TIERS OF FIGURES Yoruba, Nigeria
Polychromed wood, ca. 30 inches high
Royal Ontario Museum of Archaeology, Toronto
111. MASK WITH CARVED GROUP ON TOP Yoruba, Nigeria Polychromed wood,
University Museum, Philadelphia (AF 2002) 39 inches high
112. DOUBLE MASK Yoruba, Nigeria or South Dahomey Polychromed wood,
Royal Ontario Museum of Archaeology ca. 9 inches high
113. MASK WITH FIGURE ON TOP Yoruba, Nigeria Polychromed wood, 30 inches high
Collection Professor William R. Bascom, Evanston, Ill. (330)
114. MASK WITH TURBAN Yoruba, Nigeria or South Dahomey Polychromed wood,
Brooklyn Museum (22.757) ca. 11 inches high
115. MASK Yoruba, Nigeria Wood, 9 inches high
Collection Professor William R. Bascom, Evanston, Ill. (21)
116. DIVINATION VESSEL (*Ajelifa*) Yoruba, Nigeria Polychromed wood,
Collection Professor William R. Bascom, Evanston, Ill. (46) 14 $\frac{1}{2}$ inches high
117. DIVINATION VESSEL (*Ajelifa*) Yoruba, Nigeria Polychromed wood,
Collection Professor William R. Bascom, Evanston, Ill. (233) 13 $\frac{1}{2}$ inches high
118. DIVINATION VESSEL (*Ajelifa*) Yoruba, Nigeria Polychromed wood, 6 inches high
Collection Professor William R. Bascom, Evanston, Ill. (15)
119. WOOD CARVING Yoruba, Nigeria Polychromed wood, ca. 12 inches high
Collection Professor Melville J. Herskovits, Evanston, Ill. (216)
120. DIVINATION VESSEL Yoruba, Nigeria Polychromed wood, 25 inches high
Collection William Moore, Los Angeles
121. "BELL" USED IN DIVINATION Yoruba, Nigeria Ivory, 9 inches high
Collection Professor William R. Bascom, Evanston, Ill. (1001 T)
122. DIVINATION TRAY Yoruba, Nigeria Wood, 10 $\frac{1}{2}$ inches Diameter
Collection Professor William R. Bascom, Evanston, Ill. (13)

123. PAIR OF DIVINATION "BELLS" Yoruba, Nigeria Brass, 17½ inches long
Collection Professor William R. Bascom, Evanston, Ill. (1002 T; 1003 T)
124. SECRET SOCIETY SYMBOLS Yoruba, Nigeria Brass, each 7¼ inches long
Collection Professor William R. Bascom, Evanston, Ill. (1004 T)
125. "MESSENGER POKER" Yoruba, Nigeria Brass and iron, 19 inches long
Collection Professor William R. Bascom, Evanston, Ill. (1005 T)
126. FEMALE HEAD Ifé, Nigeria Bronze, 9¾ inches high
Collection Professor William R. Bascom, Evanston, Ill.
127. MALE HEAD Ifé, Nigeria Bronze, 12½ inches high
Collection Professor William R. Bascom, Evanston, Ill.
128. ALTAR HEAD OF KING Benin, Nigeria Bronze, 17½ inches high
University Museum, Philadelphia (AF 5081)
129. SMALLER HEAD FOR ALTAR Benin, Nigeria Bronze, 8 inches high
University Museum, Philadelphia (AF 5082)
130. RELIEF PLAQUE WITH THREE FIGURES Benin, Nigeria Bronze, ca. 20 inches high,
University Museum, Philadelphia (AF 2066) 18 inches wide
131. STAFF SURMOUNTED BY BIRD Benin, Nigeria Bronze, 12¼ inches high
Buffalo Museum of Science (C 12763)
132. CARVED FIGURE Benin, Nigeria Ivory, 14½ inches high
University Museum, Philadelphia (29-93-1)
133. MOTHER AND CHILD Benin, Nigeria Ivory, 5¾ inches high
Collection William Moore, Los Angeles
134. CARVED AND PIERCED ARM BAND Benin, Nigeria Ivory, 5 inches wide,
University Museum, Philadelphia (29-93-4) 3 inches diameter
135. PIERCED CARVING WITH FIGURES Benin, Nigeria Ivory, 10 inches high
Buffalo Museum of Science (C 14885)
136. SMALL BASIN Benin, Nigeria Ivory, 7¼ inches high
University Museum, Philadelphia (29-94-2)
137. RELIEF CARVED BOX Benin, Nigeria Wood, 20¾ inches long
Buffalo Museum of Science (C 15584)
138. FUNERARY MASK (*Maw*) Ibo, Nigeria Wood, 17½ inches high
University Museum, Philadelphia (AF 5371)
139. FUNERARY MASK (*Maw*) Ibo, Nigeria Wood, 16½ inches high
American Museum of Natural History, New York (90.1/7585)
140. FUNERARY MASK (*Maw*) Ibo, Nigeria Wood, 19 inches high
Collection Professor William R. Bascom, Evanston, Ill. (345)
141. MASK Ibo, Nigeria Wood, 14 inches high
Collection Professor William R. Bascom, Evanston, Ill. (504)
142. MASK Ibo, Nigeria Wood, 12 inches high
Collection Professor William R. Bascom, Evanston, Ill. (498)
143. MASK Ibo, Nigeria Wood, 11 inches high
Collection Professor William R. Bascom, Evanston, Ill. (258)
144. ANIMAL MASK Ibo, Nigeria Wood, 15½ inches high
Collection Professor William R. Bascom, Evanston, Ill. (213)
145. MASK Ibo, Nigeria Wood, 11½ inches high
Collection Professor William R. Bascom, Evanston, Ill. (89)
146. MASK Ibo, Nigeria Wood, 8½ inches high
Collection Professor William R. Bascom, Evanston, Ill. (96)
147. MASK Ibo, Nigeria Wood, 31½ inches high
Collection Professor William R. Bascom, Evanston, Ill. (304)
148. HORNED ANIMAL MASK Ibo, Nigeria Wood, 15 inches high
Collection Professor William R. Bascom, Evanston, Ill. (509)
149. CARVED FIGURE (*Ikengga*) Ibo, Nigeria Wood, 20½ inches high
University Museum, Philadelphia (AF 5338)
150. RAFFIA MAT Ibo or Ibibio, Nigeria Raffia, ca. 18 inches long
Collection Professor William R. Bascom, Evanston, Ill. (1013 T)

151. SEATED FEMALE FIGURE, MASK TOP Ibibio, Nigeria Wood, 24 inches high
Collection Dr. Ralph Linton, New Haven, Conn.
152. SEATED MALE AND FEMALE FIGURES, MASK TOP Ibibio, Nigeria
Collection Mme Helena Rubinstein, New York Wood, ca. 28 inches high
153. MASK HEADPIECE Ibibio, Nigeria Wood, 25 inches high
Collection Professor William R. Bascom, Evanston, Ill. (348)
154. MASK Ibibio, Nigeria Wood, 8½ inches high
Collection Professor William R. Bascom, Evanston, Ill. (218)
155. MASK HEADPIECE Ijaw, Nigeria Wood, ca. 30 inches high
Peabody Museum of Salem, Mass. (E 14379)
156. MASK Ijaw, Nigeria Wood, ca. 14 inches high
Peabody Museum of Salem, Mass. (E 6764)
157. MASK OF FISH DEITY Ijaw, Nigeria Wood, 37 inches high
Collection Professor William R. Bascom, Evanston, Ill. (75)
158. SKIN-COVERED HEAD WORN AS MASK HEADPIECE Ekoi, Nigeria—Southwest
Cameroon Animal skin over palmwood frame, 9 inches high
Buffalo Museum of Science (C 13147)
159. STANDING FIGURE Central Cameroon Wood, 15½ inches high
Chicago Natural History Museum (175691)
160. STANDING FIGURE Central Cameroon Wood, ca. 20 inches high
Peabody Museum, Harvard University (B 4959)
161. STANDING MALE FIGURE Central Cameroon Wood, 28 inches high
Chicago Natural History Museum (175745)
162. STANDING FIGURE Central Cameroon Wood, 20 inches high
Chicago Natural History Museum (175715)
163. STANDING FIGURE Central Cameroon Wood, 18 inches high
Peabody Museum, Harvard University (B 4931)
164. MODELED FIGURE Central Cameroon Black clay, 7 inches high
Chicago Natural History Museum (174532)
165. MODELED FIGURE Central Cameroon Bronze, 6 inches high
Chicago Natural History Museum (175758)
166. SEATED FIGURE HOLDING BOWL Central Cameroon Wood, 16¼ inches high
Buffalo Museum of Science (C 12516)
167. BOWL SUPPORTED BY CARVED ANIMALS Central Cameroon Wood, 10½ inches high
Buffalo Museum of Science (C 13039)
168. STOOL SUPPORTED BY CARVED ANIMALS Central Cameroon Wood, beaded surface,
16 inches high, 17 inches diameter
Chicago Natural History Museum (175559)
169. STOOL WITH CARVED FIGURES Central Cameroon Wood, 16 inches high
Chicago Natural History Museum (175549)
170. DOOR LINTEL CARVED WITH ANIMALS Central Cameroon Wood, 41 inches long,
7 inches high
Buffalo Museum of Science (C 13040)
171. CARVED DOORPOST Central Cameroon Wood, 8 feet high
Collection Julius Carlebach, New York
172. LARGE ANIMAL MASK Central Cameroon Wood, 13 inches high
Buffalo Museum of Science (C 13037)
173. LARGE ANIMAL MASK Central Cameroon Wood, 18 inches high
Collection Dr. Ralph Linton, New Haven, Conn.
174. LARGE ANIMAL MASK Central Cameroon Wood, 12½ inches high
Collection Chaim Gross, New York
175. LARGE ANTELOPE MASK Central Cameroon Polychromed wood,
29 inches long over-all
American Museum of Natural History, New York (90.0/15)
176. MASK Central Cameroon Brass, 12 inches high
American Museum of Natural History, New York (90.1/7488)

177. MASK Central Cameroon Wood, ca. 12 inches high
Royal Ontario Museum of Archaeology, Toronto
178. MASK Southern Cameroon Wood, ca. 15 inches high
Peabody Museum, Harvard University (B 3005)
179. SMALL MASK Cameroon Wood, 7½ inches high
Chicago Natural History Museum (175632)
180. HEAD WITH CROWN OF HUMAN FIGURES Cameroon Pottery, 12 inches high
Buffalo Museum of Science (C 12514)
181. STAFF SURMOUNTED BY HUMAN FIGURE AND ANIMAL Cameroon
Brass, Figures 10 inches high
Peabody Museum, Harvard University (B 4962)
182. PIPE BOWL, SEATED FIGURE Cameroon Black clay, 8 inches high
Chicago Natural History Museum (174983)
183. MODELED PIPE BOWL Cameroon Black clay, 9 inches high
Chicago Natural History Museum (174918)
184. MODELED PIPE BOWL Cameroon Red clay, 10 inches high
Chicago Natural History Museum (174988)
185. MODELED PIPE BOWL Cameroon Black clay, 7½ inches high
Chicago Natural History Museum (174921)
186. MODELED BELL Cameroon Bronze, 6 inches high
Chicago Natural History Museum (174818)
187. CARVED SPOON Cameroon Wood, 8 inches long
Chicago Natural History Museum (174425)
188. CARVED SPOON Cameroon Wood, 8½ inches long
Chicago Natural History Museum (174462)
189. CARVED COMB Cameroon Wood, ca. 5 inches high
Peabody Museum, Harvard University (B 4935)
190. SEATED MALE FIGURE Fang, Southeast Cameroon-Gabun Wood, 23½ inches high
Peabody Museum, Harvard University (B 2132)
191. SEATED MALE FIGURE Fang, Southeast Cameroon-Gabun Wood, 24 inches high
Peabody Museum, Harvard University (B 3822)
192. HALF-LENGTH FEMALE FIGURE Fang, Gabun Wood, 21½ inches high
Peabody Museum, Harvard University (B 4973)
193. HALF-LENGTH MALE FIGURE HOLDING CHILD Fang, Gabun Wood,
Peabody Museum, Harvard University (B 4974) 26½ inches high
194. SEATED MALE FIGURE Fang, Gabun Wood, 25 inches high
Collection Jack Passer, Brooklyn
195. SMALL STANDING MALE FIGURE Fang, Gabun Wood, 8¼ inches high
Collection Julius Carlebach, New York
196. STANDING MALE FIGURE Fang (?), Gabun Wood, 30 inches high
University Museum, Philadelphia (AF 5188)
197. STANDING FIGURE Gabun Wood, 30 inches high
University Museum, Philadelphia (22222)
198. FUNERARY FIGURE Bakota, Gabun Brass over wood, 21 inches high
Royal Ontario Museum of Archaeology, Toronto
199. FUNERARY FIGURE Bakota, Gabun Brass over wood, 20 inches high
Royal Ontario Museum of Archaeology, Toronto
200. FUNERARY FIGURE Bakota, Gabun Brass, copper over wood, 21¼ inches high
Newark Museum, Newark, N. J. (24.249)
201. FUNERARY FIGURE Bakota, Gabun Brass, copper over wood, 21¼ inches high
Collection Jack Passer, Brooklyn
202. LARGE HEAD OF FUNERARY FIGURE Bakota, Gabun Brass, copper over wood,
University Museum, Philadelphia (29-12-190) 18 inches high
203. FUNERARY FIGURE Bakota, Gabun Brass, copper over wood,
University Museum, Philadelphia (29-12-210) 18½ inches high

204. MASK Fang (?), Gabun Wood, 15 inches high
University Museum, Philadelphia (29-35-21)
205. MASK Fang (?), Gabun Wood, 10½ inches high
American Museum of Natural History, New York (90.1/7584)
206. FEMALE SECRET SOCIETY MASK Ogowe River, Gabun Wood, ca. 15 inches high
Brooklyn Museum (22.225)
207. FEMALE SECRET SOCIETY MASK Ogowe River, Gabun Wood, 14 inches high
Buffalo Museum of Science (C 1382)
208. FEMALE SECRET SOCIETY MASK Ogowe River, Gabun Wood, ca. 15 inches high
Collection Vincent Price, Beverly Hills
209. FEMALE SECRET SOCIETY MASK Ogowe River, Gabun Wood, 10 inches high
University Museum, Philadelphia (29-12-175)
210. KNEELING FEMALE FIGURE Lower Congo River, Western Belgian Congo Wood, 11½ inches high
American Museum of Natural History, New York (90.1/5898)
211. KNEELING FEMALE FETISH FIGURE Lower Congo River, Western Belgian Congo Wood, 12 inches high
Peabody Museum, Harvard University (B 1582)
212. SEATED FEMALE FIGURE Lower Congo River, Western Belgian Congo Wood, 12¼ inches high
Brooklyn Museum (22.1141)
213. SEATED MOTHER AND CHILD Lower Congo River, Western Belgian Congo Wood, 12¼ inches high
Brooklyn Museum (22.1136)
214. SMALL SEATED MOTHER AND CHILD FETISH Lower Congo River, Western Belgian Congo Wood, 9 inches high
Brooklyn Museum (22.1426)
215. SEATED MUSICIAN Lower Congo River, Western Belgian Congo Wood, 23 inches high
American Museum of Natural History, New York (1 6368)
216. SEATED MALE FETISH FIGURE Lower Congo River, Western Belgian Congo Wood, 8 inches high
Buffalo Museum of Science (C 1649)
217. SEATED MALE FIGURE Lower Congo River, Western Belgian Congo Wood, 5 inches high
Brooklyn Museum (22.1450)
218. SEATED MALE FETISH FIGURE Lower Congo River, Western Belgian Congo Wood, 12½ inches high
Collection Chaim Gross, New York
219. SCEPTER WITH FIGURES, USED IN BOYS' INITIATION RITES Lower Congo River, Western Belgian Congo Wood, raffia, seeds, 14¾ inches high
Buffalo Museum of Science (C 12720)
220. STAFF WITH KNEELING FEMALE FIGURE Lower Congo River, Western Belgian Congo Wood, 56½ inches long, figure 4¾ inches high
American Museum of Natural History, New York (90.0/3772)
221. CARVED TUSK Lower Congo River, Western Belgian Congo Ivory, 26 inches long
American Museum of Natural History, New York (90.0/96)
222. STANDING FEMALE FIGURE Lower Congo-Bateke, Western Congo Area Wood, 18¼ inches high
University Museum, Philadelphia (29-59-68)
223. FETISH FIGURE, MEDICINE ON HEAD Bateke (?), Western Congo Area Wood, 23¾ inches high
University Museum, Philadelphia (AF 5119)
224. JANUS FETISH FIGURE Bateke (?), Western Congo Area Wood, 10 inches high
Collection Jack Passer, Brooklyn
225. FETISH FIGURE Bateke, Western Congo Area Wood, 12½ inches high
University Museum, Philadelphia (AF 4706)
226. FETISH FIGURE Bateke, Western Congo Area Wood, clay, 16 inches high
American Museum of Natural History, New York (90.0/8623)

227. LARGE FETISH FIGURE Bateke, Western Congo Area Wood, ca. 36 inches high
Collection Mme Helena Rubinstein, New York
228. STANDING FETISH FIGURE Bateke, Western Congo Area Wood, clay, 18 inches high
Collection Chaim Gross, New York
229. MASK WITH HANDLE Bayaka, Western Belgian Congo Polychromed wood.
Brooklyn Museum (22.1583) 10½ inches high
230. MASK WITH HANDLE Bayaka, Western Belgian Congo Polychromed wood,
Buffalo Museum of Science (C 12615) 9½ inches high
231. MASK WITH HANDLE AND HEADDRESS Bayaka, Western Belgian Congo
Polychromed wood and raffia, 24 inches high over-all
American Museum of Natural History, New York (90.1/7951)
232. MASK SURMOUNTED BY ANIMAL Bayaka, Western Belgian Congo
University Museum, Philadelphia (AF 1875)
Polychromed wood, 14½ inches high
233. MASK WITH BULBOUS HEAD Bayaka, Western Belgian Congo
Polychromed wood and raffia, 12½ inches high
Buffalo Museum of Science (C 12612)
234. STANDING FEMALE FIGURE Bayaka, Western Belgian Congo Wood, 11 inches high
Peabody Museum, Harvard University (B 1554)
235. MOTHER AND CHILD FIGURE Bayaka, Western Belgian Congo Wood, 11 inches high
Buffalo Museum of Science (C 12780)
236. VERTICAL DRUM CARVED WITH HEAD Bayaka, Western Belgian Congo
Collection Charles B. Spencer, Jr., New York Wood, ca. 14 inches high
237. SMALL VERTICAL DRUM WITH HEAD Bayaka, Western Belgian Congo
Brooklyn Museum Wood, ca. 5 inches high
238. NECK-REST CARVED WITH TWO HEADS Bayaka, Western Belgian Congo
Buffalo Museum of Science (C 12781) Wood, 5½ inches high
239. WHISTLE CARVED WITH HEAD Bayaka, Western Belgian Congo
Buffalo Museum of Science (C 12622) Wood, 6 inches high
240. SCEPTER WITH SMALL FIGURE Bayaka, Western Belgian Congo
Buffalo Museum of Science (C 12713) Wood, 10 inches high
241. COMB DECORATED WITH CARVED HEAD Bayaka, Western Belgian Congo
University Museum, Philadelphia (29-94-4) Wood, 7½ inches high
242. MASK Bapende, West Central Belgian Congo Wood, fiber, raffia.
Collection Edward Gans, New York 12½ inches high
243. MASK Bapende, West Central Belgian Congo Wood, fiber, raffia, 13 inches high
The Schomburg Collection of the New York Public Library
104 West 136th Street
244. SMALL MASK-CHARM (*Buya*) Bapende, West Central Belgian Congo
Brooklyn Museum Ivory, ca. 3 inches high
245. SMALL MASK-CHARM (*Buya*) Bapende, Western Central Belgian Congo
Brooklyn Museum Ivory, ca. 3 inches high
246. SMALL MASK-CHARM (*Buya*) Bapende, West Central Belgian Congo
University Museum, Philadelphia (30-59-1) Ivory, 2½ inches high
247. MUSICAL INSTRUMENT (*Zanze*), CARVED HEAD ON TOP Bapende (?).
West Central Belgian Congo Wood, metal, ca. 8 inches high
American Museum of Natural History, New York (90.0/8484)
248. MASK WITH LONG HORNS A more eastern group of Bapende. Central
Belgian Congo Polychromed wood, 24 inches high over-all
American Museum of Natural History, New York (90.0/6845)
249. MASK WITH HORNS Bapende, West Central Belgian Congo
Polychromed wood, 14½ inches high
American Museum of Natural History, New York (90.0/7562)
250. MASK SURMOUNTED BY TWO FIGURES Bakete, Central Belgian Congo
Brooklyn Museum (22.1690) Polychromed wood, 15¾ inches high over-all

251. LARGE MASK Bakete, Central Belgian Congo
Polychromed wood and raffia, 19 inches high
American Museum of Natural History, New York (90.0/6935)
252. MASK WITH HORNS Bakete, Central Belgian Congo
Wood, 19 1/4 inches high over-all
American Museum of Natural History, New York (90.0/8296)
253. FLAT MASK Bakete, Central Belgian Congo Polychromed wood, 8 inches high
American Museum of Natural History, New York (90.0/8646)
254. CARVED HEAD Bakete, Central Belgian Congo
Polychromed wood, 18 1/2 inches high over-all
American Museum of Natural History, New York (90.0/6902)
255. FETISH FIGURE Bakete, Belgian Congo Polychromed wood, 10 1/2 inches high
American Museum of Natural History, New York (90.0/9008)
256. HALF-FIGURE ON STAKE Bakete (?), Central Belgian Congo
Wood, 14 7/8 inches high over-all
American Museum of Natural History, New York (90.0/8958)
257. NECK-REST, FIGURE SUPPORT Bambala, Central Belgian Congo
Wood, 5 3/4 inches high
University Museum, Philadelphia (AF 796)
258. DECORATED RAFFLE Bambala, West Central Belgian Congo Wood, 7 inches long
Buffalo Museum of Science (C 1829)
259. CARVED BOWL WITH CLAW LEGS Bushongo, Central Belgian Congo
Wood, ca. 20 inches high
The Schomburg Collection of the New York Public Library (39)
104 West 136th Street
260. CARVED DRUM Bashilele (?), Central Belgian Congo Wood, 27 1/2 inches high
Royal Ontario Museum of Archaeology, Toronto (HAC. 395)
261. CARVED DRUM Bashilele (?), Central Belgian Congo Wood, 24 1/2 inches high
Royal Ontario Museum of Archaeology, Toronto (HAC. 397)
262. DECORATED CUP Bushongo, Central Belgian Congo Wood, 6 3/4 inches high
Buffalo Museum of Science (C 12700)
263. DECORATED CUP Bushongo, Central Belgian Congo Wood, 5 1/2 inches high
Buffalo Museum of Science (C 12769)
264. DECORATED CUP Bushongo, Central Belgian Congo Wood, 7 inches high
Brooklyn Museum (22.173)
265. EFFIGY CUP Bushongo, Central Belgian Congo Wood, 6 3/4 inches high
Brooklyn Museum (22.1487)
266. DOUBLE EFFIGY CUP Bushongo, Central Belgian Congo Wood, 5 3/4 inches high
Brooklyn Museum (22.1488)
267. GOBLET-LIKE CUP Bushongo, Central Belgian Congo Wood, 7 3/4 inches high
University Museum, Philadelphia (AF 1944)
268. EFFIGY CUP Bushongo, Central Belgian Congo Wood, 7 1/4 inches high
Brooklyn Museum (22.1484)
269. DECORATED CUP Bushongo, Central Belgian Congo Wood, ca. 7 inches high
Collection Julius Carlebach, New York
270. DECORATED CUP Bushongo, Central Belgian Congo Wood, ca. 7 inches high
Collection Julius Carlebach, New York
271. DOUBLE EFFIGY CUP Bashilele, Central Belgian Congo Wood, 7 inches high
University Museum, Philadelphia (AF 1948)
272. CARVED "LUNAR" BOX Bushongo, Central Belgian Congo Wood, 10 1/4 inches long
University Museum, Philadelphia (AF 525)
273. CARVED BOX Bushongo, Central Belgian Congo Wood, ca. 8 inches long.
Collection Julius Carlebach, New York 6 inches wide
274. CARVED BOX Bushongo, Central Belgian Congo Wood, 7 1/2 inches long,
Buffalo Museum of Science (C 12697) 3 1/2 inches high

275. RAFFIA PILE CLOTH Bushongo, Central Belgian Congo Palm fiber,
University Museum, Philadelphia (AF 1416) 51 inches by 24 inches
276. RAFFIA PILE CLOTH Bushongo, Central Belgian Congo Palm fiber
Brooklyn Museum
277. RAFFIA PILE CLOTH Bushongo, Central Belgian Congo Palm fiber
University Museum, Philadelphia
278. DECORATED GONG Bushongo, Central Belgian Congo Wood, ca. 7 inches long
Collection Julius Carlebach, New York
279. CARVED HORN Bushongo (?), Central Belgian Congo Horn, ca. 12 inches long
Collection Julius Carlebach, New York
280. MASK Bushongo-Bena Lulua, Central Belgian Congo Wood, shell, fiber,
Collection Mr. and Mrs. Bernard J. Reis, New York 15 inches high
281. MASK Bushongo-Isambo, Central Belgian Congo Wood, 16½ inches high
University Museum, Philadelphia (AF 1879)
282. EFFIGY PIPE BOWL Bushongo, Central Belgian Congo Wood, ca. 3½ inches high
Peabody Museum, Harvard University (B 1821)
283. ANIMAL DIVINATION FIGURE (*Itombwa*) Bushongo, Central Belgian Congo
Buffalo Museum of Science (C 12698) Wood, 12½ inches long
284. ANIMAL DIVINATION FIGURE (*Itombwa*) Bushongo, Central Belgian Congo
University Museum, Philadelphia (AF 5196) Wood, 12½ inches long
285. MASK Bushongo or Bena Lulua, Central Belgian Congo Polychromed wood,
University Museum, Philadelphia (AF 3685) 13½ inches high
286. MASK Bena Lulua, Central Belgian Congo Polychromed wood,
Collection Julius Carlebach, New York ca. 10 inches high
287. MASK Bena Lulua, Central Belgian Congo Polychromed wood,
American Museum of Natural History, New York (90.0/2260) 18 inches high
288. STANDING FIGURE Bena Lulua, Central Belgian Congo Wood, 11 inches high
University Museum, Philadelphia (AF 620)
289. STANDING FIGURE Bena Lulua, Central Belgian Congo Wood, 15¼ inches high
Collection Chaim Gross, New York
290. STANDING MALE FIGURE Bena Lulua, Central Belgian Congo
University Museum, Philadelphia (AF 628) Wood, 9½ inches high
291. STANDING FIGURE Bena Lulua, Central Belgian Congo Wood, 9 inches high
University Museum, Philadelphia (AF 5191)
292. SQUATTING FETISH FIGURE Bena Lulua, Central Belgian Congo
University Museum, Philadelphia (AF 5184) Wood, 9½ inches high
293. SMALL SQUATTING FETISH FIGURE Bena Lulua, Central Belgian Congo
Brooklyn Museum (22.1448) Wood, 5 inches high
294. FEMALE STANDING FIGURE Bena Lulua, Central Belgian Congo
Collection Chaim Gross, New York Wood, 7 inches high
295. NECK-REST WITH FIGURE SUPPORT Bena Lulua or Basonge, Central
Belgian Congo Wood, 6½ inches high
University Museum, Philadelphia (AF 5154)
296. STANDING FETISH FIGURE Basonge, Central Belgian Congo Wood, 10 inches high
University Museum, Philadelphia (AF 5194)
297. STANDING FETISH FIGURE Basonge, Central Belgian Congo
University Museum, Philadelphia (AF 1332) Wood, 14½ inches high
298. STANDING FETISH FIGURE Basonge, Central Belgian Congo Wood, 7 inches high,
Collection Dr. Ralph Linton, New Haven, Conn. iron spike in head
299. FETISH FIGURE Basonge, Central Belgian Congo Wood, ca. 8 inches high
Collection Gordon McIntire, Washington, D. C.
300. CUP CARVED AS ENTIRE FIGURE Basonge, Central Belgian Congo
Peabody Museum, Harvard University (B 1598) Wood, ca. 7 inches high
301. AXE WITH ENGRAVED HEADS Basonge, Central Belgian Congo
Iron, 17 inches long, blade 13 inches long
Collection Jack Passer, Brooklyn

302. WOVEN FIBER MASK Basonge, Central Belgian Congo Fiber, raffia, feathers.
Collection Dr. George E. Altman, Los Angeles 39 inches high
303. MASK Basonge, Central Belgian Congo Wood, 13½ inches high
University Museum, Philadelphia (AF 5115)
304. MASK Basonge, Central Belgian Congo Wood, 13½ inches high
University Museum, Philadelphia (AF 1881)
305. MASK Basonge, Central Belgian Congo Wood, 16 inches high
Buffalo Museum of Science (C 13728)
306. ROUND MASK Basonge or Baluba, Central Belgian Congo Wood,
Buffalo Museum of Science (C 12776) 17 inches high
307. LARGE STANDING FIGURE Basonge, Central Belgian Congo Wood, ca. 30 inches high
The Schomburg Collection of the New York Public Library (36)
104 West 136th Street
308. STOOL WITH FEMALE FIGURE AS SUPPORT Bena Kanioka, Central
Belgian Congo Wood, ca. 20 inches high
Peabody Museum, Harvard University (17-41-50/B 1568)
309. SEATED FEMALE FIGURE HOLDING BOWL Bena Kanioka or Baluba,
Central Belgian Congo Wood, 15 inches long, 12½ inches high
Collection Julius Carlebach, New York
310. FEMALE STANDING FIGURE WITH GOURD Baluba or Bena Kanioka,
Central Belgian Congo Wood, 22 inches high
Collection Vincent Price, Beverly Hills
311. STANDING FEMALE FIGURE Baluba, Southeastern Belgian Congo Wood,
Brooklyn Museum (22.1152) 10 inches high
312. SEATED FEMALE FIGURE HOLDING BOWL (*Kabila*) Baluba, Southeastern
Belgian Congo Wood, 12½ inches high
University Museum, Philadelphia (AF 5120)
313. FIGURE HOLDING BOWL (*Kabila*) Baluba, Eastern Congo Wood, 14½ inches high
American Museum of Natural History, New York (90.0/2423b)
314. STOOL WITH FEMALE FIGURE AS SUPPORT Baluba, Southeastern
Belgian Congo Wood, 17 inches high
University Museum, Philadelphia (AF 5121)
315. STOOL WITH FEMALE FIGURE AS SUPPORT Baluba, Southeastern
Belgian Congo Wood, 22 inches high
Collection Mr. and Mrs. Bernard J. Reis, New York
316. FIGURE SUPPORTING BOWL Baluba, Southeastern Belgian Congo Wood, ca. 11 inches high
Royal Ontario Museum of Archaeology, Toronto (HAC. 28)
317. WATER PIPE CARVED WITH FEMALE FIGURE Baluba, Southeastern Wood,
Belgian Congo 22 inches high
Brooklyn Museum (22.1108)
318. BOW-REST WITH FEMALE FIGURE AS SUPPORT Baluba, Southeastern
Belgian Congo Wood, 3 feet high
Buffalo Museum of Science (C 12785)
319. NECK-REST WITH FIGURE AS SUPPORT Baluba (Zappo Zap),
East Central Belgian Congo Wood, 5½ inches high
University Museum, Philadelphia (AF 4026)
320. NECK-REST WITH FIGURE AS SUPPORT Baluba, Southeastern
Belgian Congo Wood, 7 inches high
American Museum of Natural History, New York (90.0/5042)
321. CEREMONIAL AXE DECORATED WITH CARVED HEAD Baluba, South-
eastern Belgian Congo Wood and iron, ca. 12 inches long
Royal Ontario Museum of Archaeology, Toronto (HAC. 26)
322. CEREMONIAL AXE WITH CARVED HEAD Baluba, Southeastern
Belgian Congo Wood, 13½ inches long, blade, 9½ inches long
American Museum of Natural History, New York (90.0/5052)

323. HALF-FIGURE AS CHARM Baluba, Southeastern Belgian Congo Ivory,
Brooklyn Museum (22.1233) 3½ inches high
324. HALF-FIGURE AS CHARM Baluba, Southeastern Belgian Congo Ivory,
Brooklyn Museum (22.1234) 3¼ inches high
325. HALF-FIGURE AS CHARM Baluba, Southeastern Belgian Congo Ivory,
Buffalo Museum of Science (C 12724) 3½ inches high
326. STAFF DECORATED WITH FIGURE Baluba, Southeastern Belgian Congo
University Museum, Philadelphia (AF 1959) Wood, 3 feet, 8 inches long
327. STAFF DECORATED WITH HEADS Baluba, Southeastern Belgian Congo
Brooklyn Museum (22.205) Wood, 5 feet, 7 inches long
328. POWDER HORN, GOURD COVERED WITH COPPER WIRE Baluba,
Southeastern Belgian Congo 7 inches high
Buffalo Museum of Science (C 4551)
329. SPOON Baluba, Southeastern Belgian Congo Ivory, ca. 6 inches long
Buffalo Museum of Science (C 15574)
330. SPOON Baluba, Southeastern Belgian Congo Ivory, 6 inches long
American Museum of Natural History, New York (90.0/5087)
331. SPOON Baluba, Southeastern Belgian Congo Ivory, 67⁄8 inches long
American Museum of Natural History, New York (90.0/2498)
332. MASK Warega, Eastern Belgian Congo Wood and raffia,
Buffalo Museum of Science (C 12690) 6½ inches high
333. MASK Warega, Eastern Belgian Congo Wood, woven-fiber fringe,
Buffalo Museum of Science ca. 9 inches high
334. STANDING FIGURE Warega, Eastern Belgian Congo Ivory, 4 inches high
Buffalo Museum of Science (C 12692)
335. STANDING FIGURE Warega, Eastern Belgian Congo Ivory, ca. 4 inches high
Collection Julius Carlebach, New York
336. SMALL FIGURE Warega, Eastern Belgian Congo Ivory, ca. 9 inches high
Buffalo Museum of Science (C 15566)
337. SMALL FIGURE Warega, Eastern Belgian Congo Ivory, 7½ inches high
Buffalo Museum of Science (C 15565)
338. DECORATED FLUTE Warega, Eastern Belgian Congo Ivory, ca. 20 inches long
Buffalo Museum of Science (C 13308)
339. NECK-REST WITH FEMALE FIGURE AS SUPPORT Baluba-Badjokwe,
Southern Congo-Angola Wood, 6 inches high
Royal Ontario Museum of Archaeology, Toronto (HA. 644)
340. STOOL WITH FIGURES AS SUPPORT Badjokwe, Southern Congo-Angola
Buffalo Museum of Science (C 12714) Wood, 12 inches high
341. STOOL WITH TWO TIERS OF FIGURES AS SUPPORT Badjokwe, Southern
Congo-Angola Wood, 13¾ inches high
Royal Ontario Museum of Archaeology, Toronto (HAC. 392)
342. STOOL WITH FIGURE AS SUPPORT Badjokwe, Southern Congo-Angola
Buffalo Museum of Science (C 12715) Wood, 12 inches high
343. STAFF DECORATED WITH HEAD Badjokwe, Southern Congo-Angola
Wood, ca. 18 inches long
Royal Ontario Museum of Archaeology, Toronto (HA. 506)
344. STAFF DECORATED WITH HEAD Badjokwe, Southern Congo-Angola
Wood, 24 inches long
University Museum, Philadelphia (29-94-12)
345. SNUFFBOX AS FEMALE FIGURE SEATED ON CHAIR Badjokwe, Southern
Congo-Angola Wood, 5½ inches high
Brooklyn Museum (22.1089)
346. FEMALE MASK Badjokwe, Southern Congo-Angola Wood, 8 inches high
Buffalo Museum of Science (C 13127)
347. MALE MASK Badjokwe, Southern Congo-Angola Wood, 9 inches high
Buffalo Museum of Science (C 13129)

348. WHISTLE DECORATED WITH HEAD Badjokwe, Southern Congo-Angola
Buffalo Museum of Science (C 12765) Wood, 3 inches high
349. DECORATED COMB Badjokwe, Southern Congo-Angola Wood, ca. 4 inches high
Buffalo Museum of Science (C 15576)
350. DECORATED COMB Badjokwe, Southern Congo-Angola Wood, ca. 7 inches high
Royal Ontario Museum of Archaeology, Toronto (HAC. 339)
351. CARVED BIRD Ovimbundu (?), Angola Wood, 7½ inches high
University Museum, Philadelphia (29-59-59)
352. ELEPHANT MASK East Baluba, Eastern Congo Wood, ca. 17 inches high
Brooklyn Museum (22.1771)
353. HORIZONTAL DRUM CARVED AS BUFFALO Mangbetu, Northeastern Congo
Wood, 41½ inches long by 18½ inches high
American Museum of Natural History, New York (90.1/367A)
354. CYLINDRICAL BOX WITH CARVED HEAD Mangbetu, Northeastern Congo
Wood and bark, 21½ inches high
American Museum of Natural History, New York (90.1/3773B)
355. CYLINDRICAL BOX WITH CARVED HEAD Mangbetu, Northeastern Congo
Wood and ivory, ca. 21¼ inches high
American Museum of Natural History, New York (90.1/1765B)
356. STANDING FIGURE Mangbetu, Northeastern Congo Wood, 14⅞ inches high
American Museum of Natural History, New York (90.1/3767)
357. GEOMETRIC CARVED STOOL Mangbetu, Northeastern Congo Wood, 8¾ inches high
American Museum of Natural History, New York (90.1/1734)
358. GONG DECORATED WITH FIGURE Mangbetu, Northeastern Congo
Wood, 14 inches high
American Museum of Natural History, New York (90.1/1782)
359. MANDOLIN DECORATED WITH FIGURE Mangbetu, Northeastern Congo
Wood, 16½ inches long by 15 inches high
American Museum of Natural History, New York (90.1/2736)
360. EFFIGY JAR Mangbetu, Northeastern Congo Pottery, 8⅞ inches high
American Museum of Natural History, New York (90.1/4692)
361. DOUBLE EFFIGY JAR Mangbetu, Northeastern Congo Pottery, 8½ inches high
American Museum of Natural History, New York (90.1/4693)
362. GEOMETRIC JAR Mangbetu, Northeastern Congo Pottery, 10¼ inches high
American Museum of Natural History, New York (90.1/3906)
363. EFFIGY JAR Mangbetu, Northeastern Congo Pottery, 10 inches high
American Museum of Natural History, New York (90.1/4688)
364. KNIFE, CARVED HEAD ON HANDLE Mangbetu, Northeastern Congo
Wood and iron, 11¾ inches long
American Museum of Natural History, New York (90.1/2082)
365. KNIFE WITH CARVED HANDLE Mangbetu or Azandeh, Northeastern
Congo Wood and iron, 17¼ inches long
American Museum of Natural History, New York (90.1/4139)
366. MANDOLIN WITH CARVED FIGURE Azandeh, Northeastern Congo
Wood, ca. 18 inches long by 20 inches high
The Schomburg Collection of the New York Public Library (50)
104 West 136th Street
367. MANDOLIN WITH CARVED FIGURE Azandeh, Northeastern Congo
Wood, ca. 18 inches long by 20 inches high
The Schomburg Collection of the New York Public Library (51)
104 West 136th Street
368. MASK Makonde, Tanganyika Wood, 9 inches high
Buffalo Museum of Science (C 13157)
369. MASK Makonde, Tanganyika Wood, ca. 11 inches high
Buffalo Museum of Science (C 13149)

370. STOOL WITH FIGURE AS SUPPORT Barotse (?), Rhodesia Wood, 13½ inches high
American Museum of Natural History, New York (90.0/667)
371. BOWL WITH ELEPHANTS CARVED ON LID Barotse, Rhodesia Wood, 23 inches long
American Museum of Natural History, New York (90.0/757B)
372. NECK-REST WITH BUFFALO AS SUPPORT Barotse, Rhodesia Wood, 4¾ inches high
American Museum of Natural History, New York (90.0/1028)
373. NECK-REST AND TRINKET BOX CARVED AS BUFFALO Barotse, Rhodesia
Peabody Museum, Harvard University (B 4746) Wood, 23 inches long
374. NECK-REST Zambesi River, Rhodesia Wood, 6 inches high
University Museum, Philadelphia (AF 4013)
375. NECK-REST Zambesi River, Rhodesia Wood, 5½ inches high
University Museum, Philadelphia (AF 2161)
376. NECK-REST Rhodesia (?) Wood, 7 inches high
Buffalo Museum of Science (C 4544)
377. NECK-REST WITH ANIMAL AS SUPPORT Congo-East Africa Wood, 5 inches high
Collection Mrs. Laszlo Ormos, New York
378. NECK-REST WITH ANIMAL AS SUPPORT Congo-East Africa Wood, 5 inches high
Collection Mrs. Laszlo Ormos, New York
379. NECK-REST WITH ANIMAL AS SUPPORT Congo-East Africa Wood, 4 inches high
Collection Chaim Gross, New York
380. NECK-REST Somali, East Africa Wood, ca. 6 inches high
Peabody Museum, Harvard University (74488)
381. NECK-REST Swazi, East Africa Wood, ca. 5 inches high
Peabody Museum, Harvard University (72775)
382. BRACELET Zulu, East Africa Twisted copper and iron wire,
Peabody Museum, Harvard University (51048) ca. 3 inches diameter
383. HAIR ORNAMENTS Zulu, East Africa Bone, ca. 3 inches high
Peabody Museum, Harvard University (5783)
384. NECK-REST Zulu, East Africa Wood, 5 inches high
Peabody Museum, Harvard University (72775)
385. NECK-REST East Africa Wood, 5 inches high
American Museum of Natural History, New York (90.0/1253)



1 SEATED FEMALE
FIGURE, WOOD, 20 7/8
INCHES HIGH
BAMBARA STYLE, SUDAN
UNIVERSITY MUSEUM

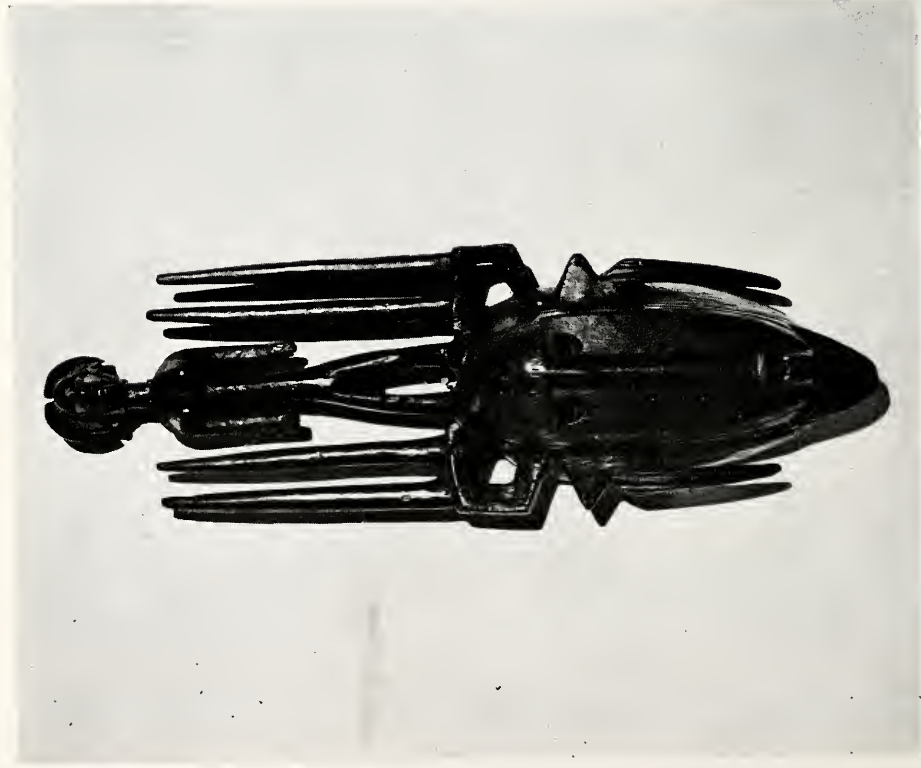


2 TWIN FIGURE, WOOD
CA. 9 INCHES HIGH
BAMBARA STYLE (?), SUDAN
BROOKLYN MUSEUM (22.1456)

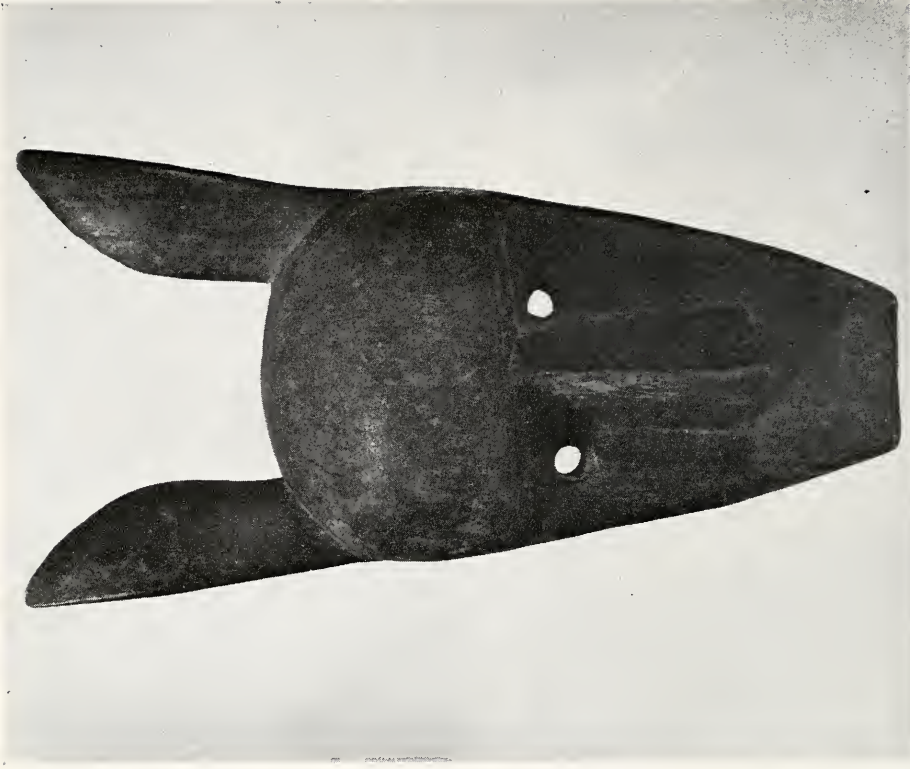
3 SIDE VIEW OF FIGURE 2



4 ANTELOPE HEADPIECE (TJI WARA), WOOD, $24\frac{3}{4}$ INCHES HIGH
BAMBARA STYLE, SUDAN
UNIVERSITY MUSEUM, PHILADELPHIA (29-12-125)



5 BOYS' SECRET SOCIETY MASK (N'TOMO)
WOOD, 24 INCHES HIGH
BAMBARA STYLE, SUDAN



6 ANIMAL MASK, WOOD, 16 INCHES HIGH
BAMBARA STYLE, SUDAN
BUFFALO MUSEUM OF SCIENCE (C 13457)



7 SEATED FIGURE
WOOD, 22 $\frac{4}{5}$ INCHES
HIGH
DOGON STYLE
SUDAN
UNIVERSITY MUSEUM
PHILADELPHIA
(29-12-97)



8 SEATED FIGURE, WOOD, $21\frac{3}{5}$ INCHES HIGH
 DOGON STYLE (BANDIAGARA), SUDAN
 UNIVERSITY MUSEUM, PHILADELPHIA (29-12-98)



9 STANDING MALE
FIGURE, WOOD, 26 $\frac{1}{2}$
INCHES HIGH
BAGA STYLE, FRENCH
GUINEA
BUFFALO MUSEUM OF
SCIENCE (C 13146)



10 FEMALE SECRET SOCIETY MASK (BUNDU), WOOD, 14 INCHES HIGH
MENDI STYLE, SIERRA LEONE
BUFFALO MUSEUM OF SCIENCE (C 12978)



11 STAFF USED BY FEMALE SECRET SOCIETY, WOOD, 30 INCHES HIGH
 MENDI STYLE, SIERRA LEONE
 UNIVERSITY MUSEUM, PHILADELPHIA (37-22-3)



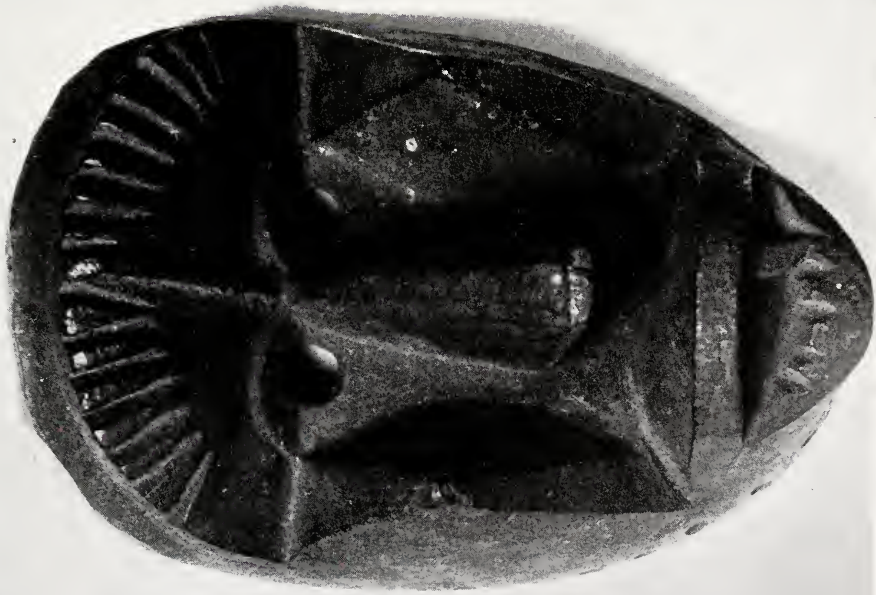
12 DIVINATION FIGURE (YASSI), WOOD, 17 $\frac{1}{2}$ INCHES HIGH
MENDI STYLE (SHERBRO), SIERRA LEONE
UNIVERSITY MUSEUM, PHILADELPHIA (37-22-279)



13 SECRET SOCIETY
MASK (PORO), WOOD
22 INCHES HIGH
MANO TRIBE, LIBERIA
PEABODY MUSEUM
HARVARD UNIVERSITY
(37-77-50/2744)



14 SECRET SOCIETY MASK (PORO), WOOD, HINGED JAWS COVERED WITH CLOTH
SEEDS SUSPENDED BENEATH JAW, 10 INCHES HIGH
GEH TRIBE (?), LIBERIA
PEABODY MUSEUM, HARVARD UNIVERSITY (40-34-50/4588)



15 SECRET SOCIETY MASK (PORO), WOOD, 10 1/2 INCHES HIGH
MANO TRIBE, LIBERIA
PEABODY MUSEUM, HARVARD UNIVERSITY (37-77-50/2657)



16 SECRET SOCIETY MASK (PORO), WOOD, 11 1/2 INCHES HIGH
GIO TRIBE, LIBERIA
PEABODY MUSEUM, HARVARD UNIVERSITY (37-77-50/2618)



17 STAFF USED BY SECRET SOCIETY (PORO), WOOD, METAL DETAIL, $4\frac{1}{2}$ FEET HIGH
MANO TRIBE (?), LIBERIA
PEABODY MUSEUM, HARVARD UNIVERSITY (L/279)



18 STANDING FEMALE
FIGURE, WOOD
20 $\frac{1}{4}$ INCHES HIGH
BAOULÉ STYLE
IVORY COAST
AMERICAN MUSEUM OF
NATURAL HISTORY
NEW YORK (90.1/6994)



19 SEATED FEMALE
FIGURE, WOOD
22 INCHES HIGH
BAOULÉ STYLE
IVORY COAST
COLLECTION VINCENT
PRICE, BEVERLY HILLS



20 SEATED FEMALE FIGURE
WOOD, 17 INCHES HIGH
BAOULÉ STYLE, IVORY COAST
UNIVERSITY MUSEUM, PHILADELPHIA
(29-12-69)



21 STANDING MALE FIGURE, WOOD, 16 $\frac{1}{4}$
INCHES HIGH. BAOULÉ STYLE, IVORY COAST
UNIVERSITY MUSEUM, PHILADELPHIA
(29-12-72)



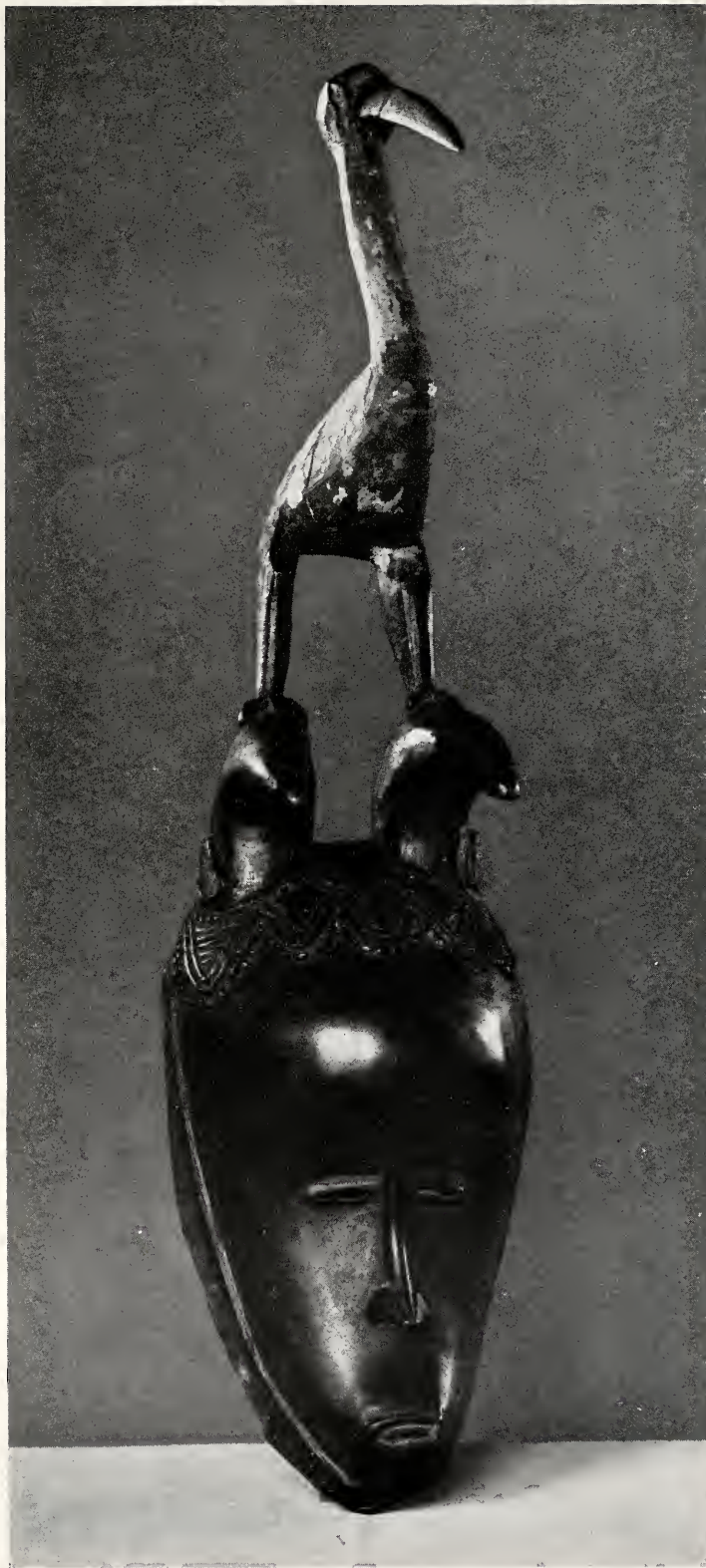
22 MASK, WOOD, 15 INCHES HIGH
BAOULÉ STYLE, IVORY COAST
BUFFALO MUSEUM OF SCIENCE (C 12719)



23 GONG Mallet, WOOD
9 INCHES HIGH
BAOULÉ STYLE, IVORY COAST
BUFFALO MUSEUM OF SCIENCE (C 12515)



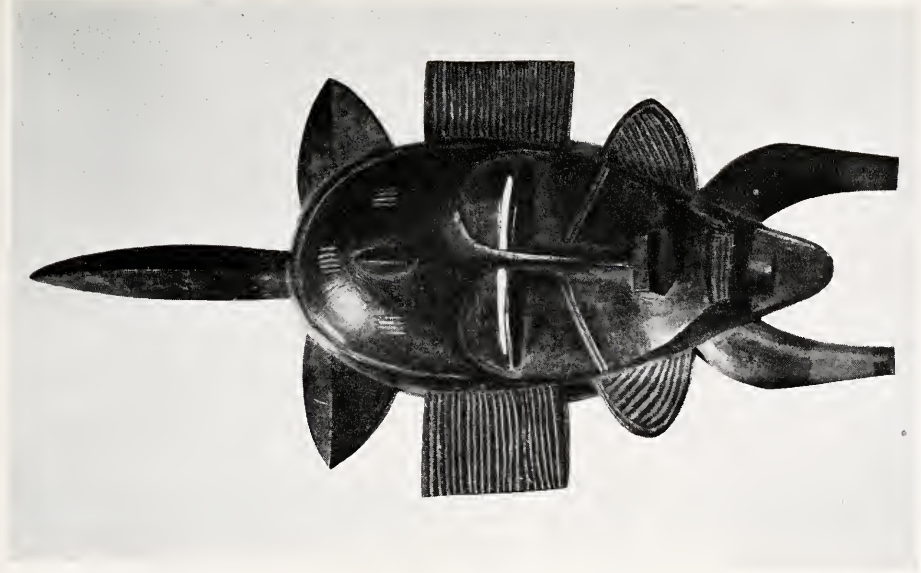
24 STANDING MALE FIGURE, WOOD, 161½
INCHES HIGH. GURO STYLE, IVORY COAST
UNIVERSITY MUSEUM, PHILADELPHIA
(29-12-81)



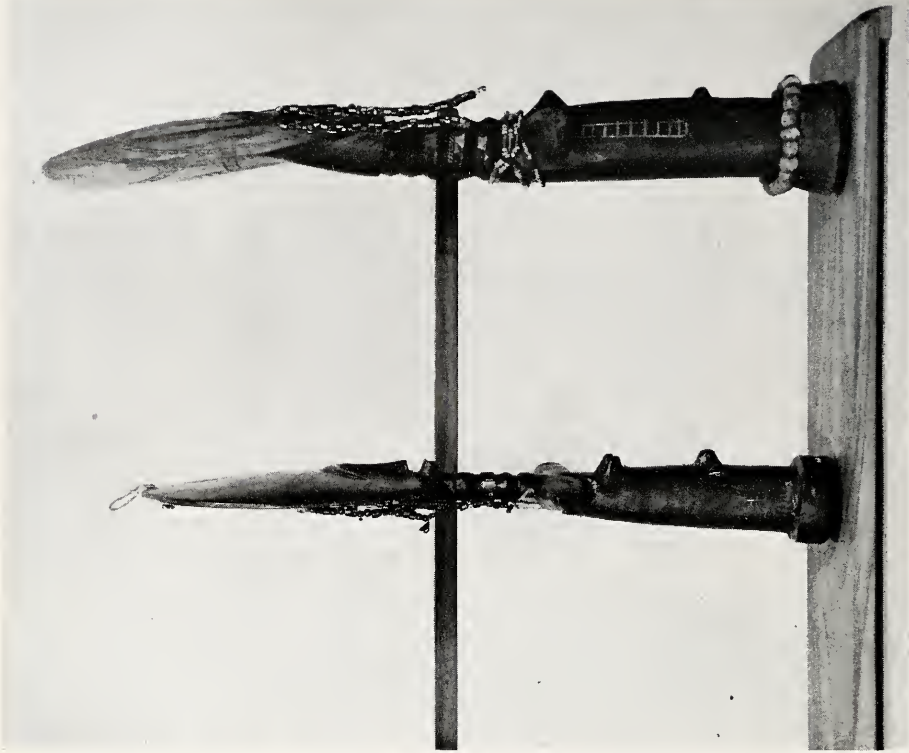
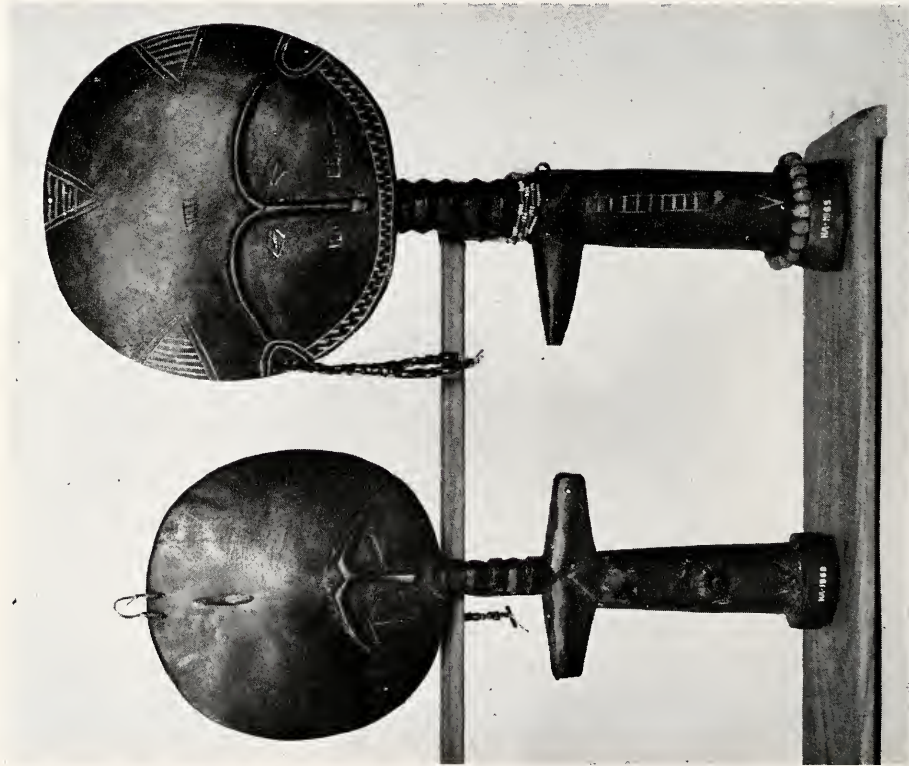
25 HORNED MASK WITH
BIRD, WOOD, 20 $\frac{1}{2}$ INCHES
HIGH OVER-ALL. GURO
STYLE (?), IVORY COAST
UNIVERSITY MUSEUM
PHILADELPHIA
(29-35-1)



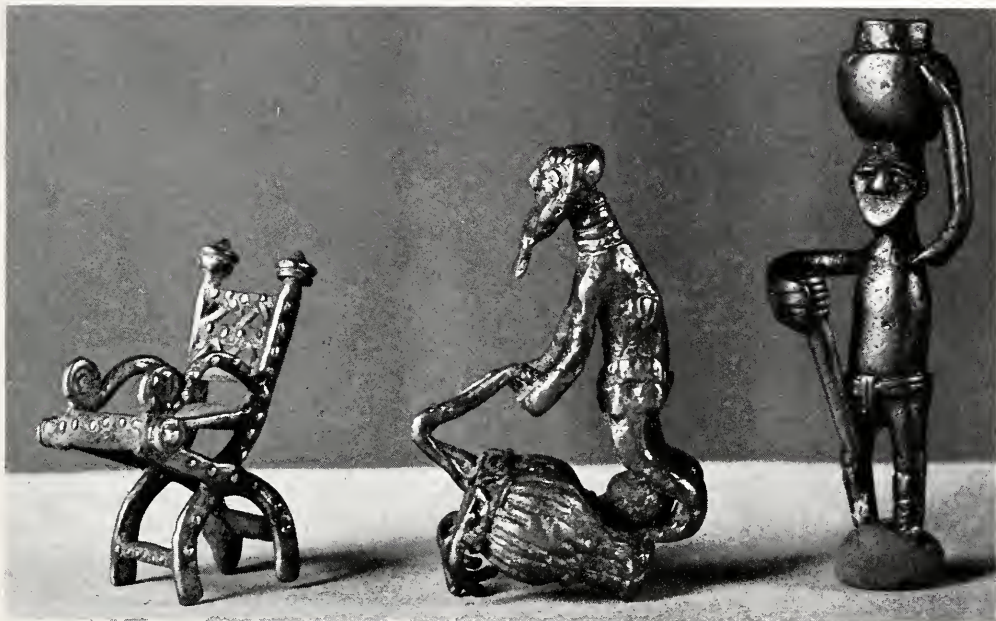
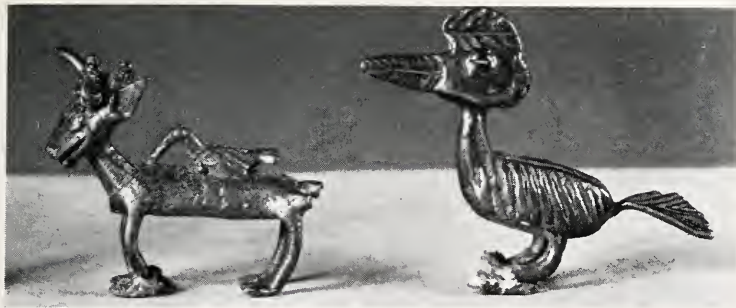
26 STANDING FEMALE FIGURE, WOOD, 61½ INCHES HIGH. SENUFO STYLE, IVORY COAST
BUFFALO MUSEUM OF SCIENCE (C 13727)



27 MASK, WOOD, 101½ INCHES HIGH
SENUFO STYLE, IVORY COAST
BROOKLYN MUSEUM (22.507)



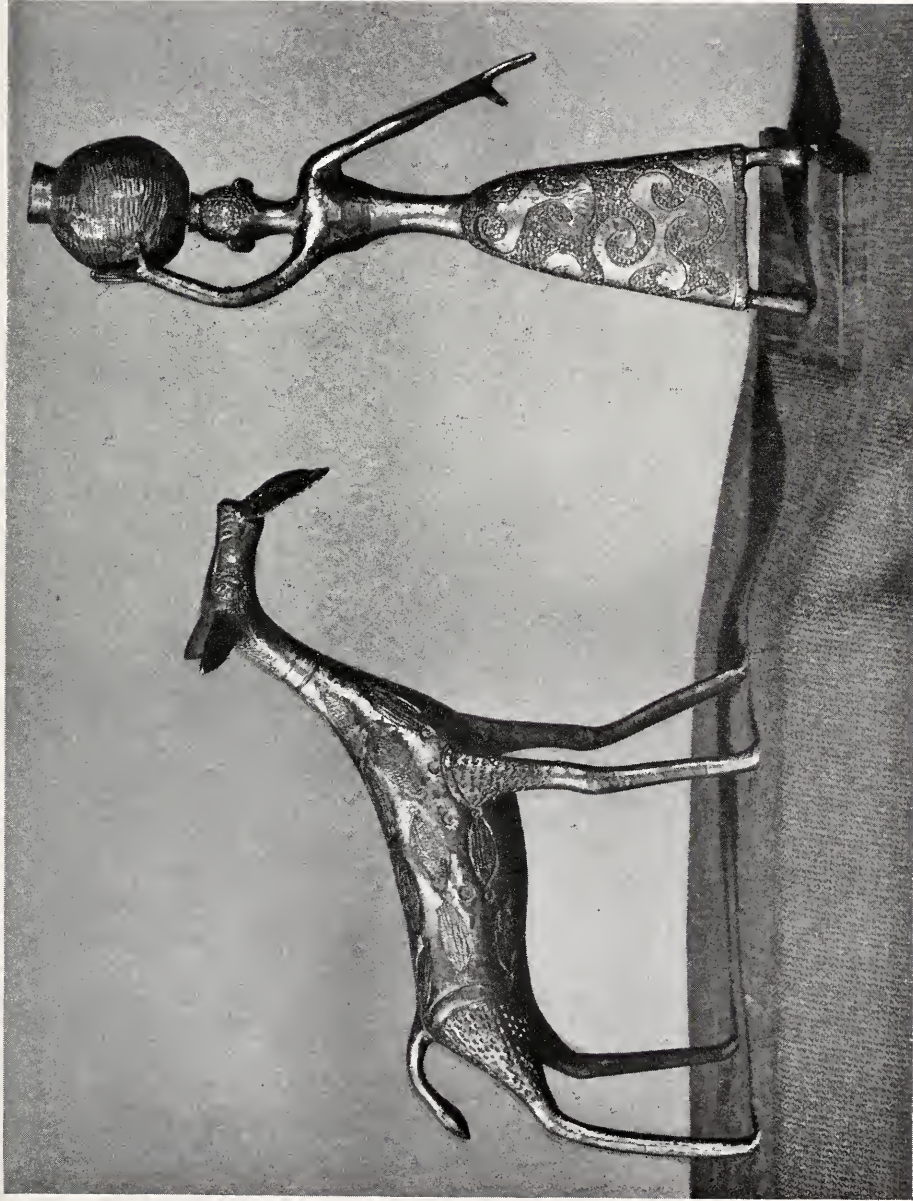
28 FERTILITY FIGURES (AKUA 'BA), WOOD, 15½ AND 13½ INCHES HIGH
ASHANTI STYLE, GOLD COAST
ROYAL ONTARIO MUSEUM OF ARCHAEOLOGY, TORONTO (HA.1965; HA.1968)



29 GOLD WEIGHTS, BRONZE, CAST BY CIRE PERDU (LOST WAX) PROCESS. DEPICTING PROVERBS, FANTASTIC ANIMALS, AND SCENES FROM DAILY LIFE, 1-2½ INCHES HIGH ASHANTI STYLE, GOLD COAST UNIVERSITY MUSEUM, PHILADELPHIA; BUFFALO MUSEUM OF SCIENCE



30 URN (KUDUO), BRONZE, $8\frac{3}{4}$ INCHES HIGH
ASHANTI STYLE, GOLD COAST
COLLECTION WILLIAM MOORE, LOS ANGELES



31a ANTELOPE AND WOMAN CARRYING JAR ON HEAD
BRASS, 3 AND $6\frac{1}{4}$ INCHES HIGH
DAHOMEY STYLE, DAHOMEY

AMERICAN MUSEUM OF NATURAL HISTORY, NEW YORK (90.1/7452; 90.1/7441)



31b CHIEF'S SCEPTER, WOOD, CA. 18 INCHES LONG
DAHOMEY STYLE, DAHOMEY
ROYAL ONTARIO MUSEUM
OF ARCHAEOLOGY, TORONTO



32 EQUESTRIAN FIGURE, WOOD, $11\frac{3}{4}$ INCHES HIGH
YORUBA STYLE, NIGERIA
NEWARK MUSEUM (24.2458)



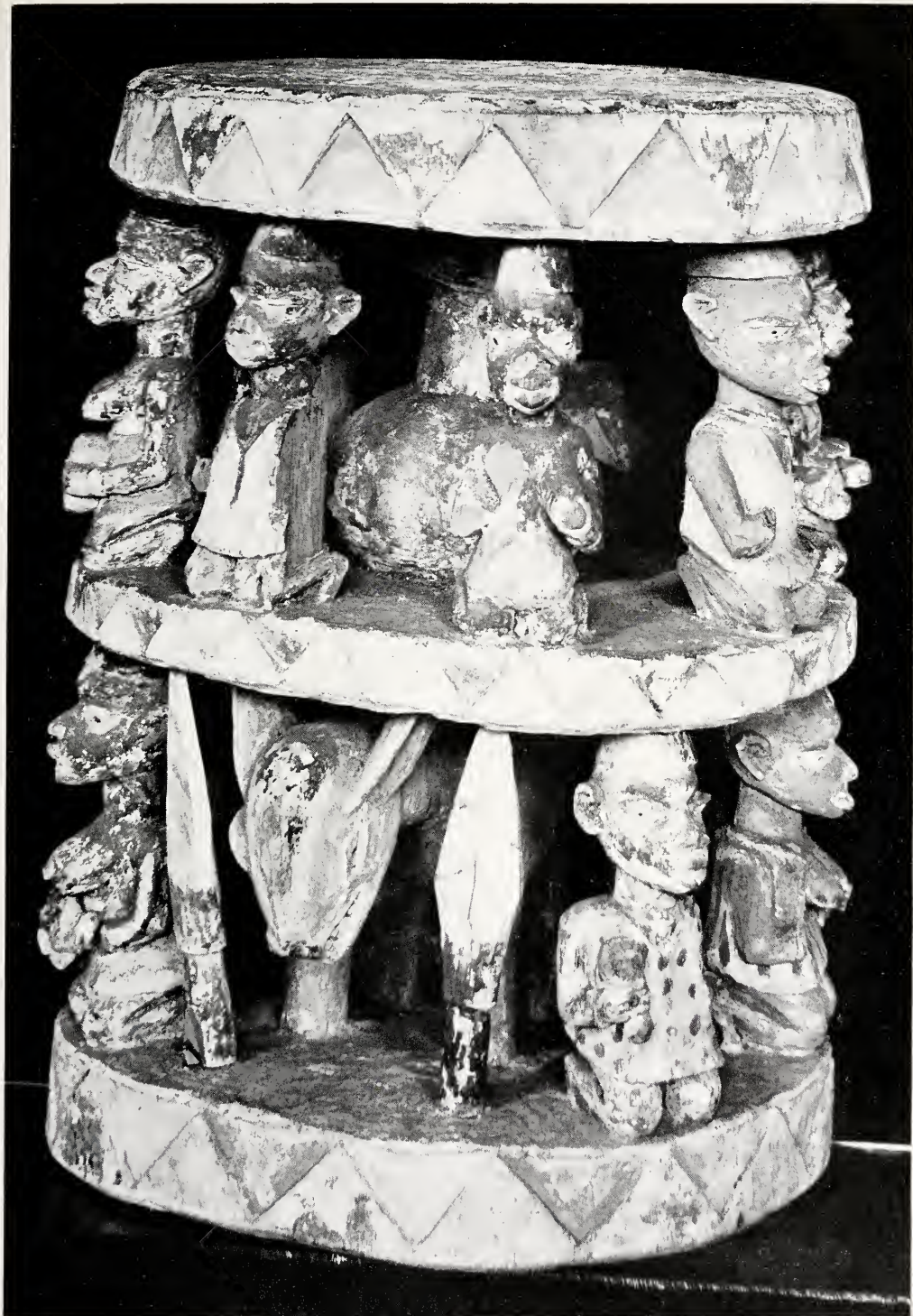
33 TWIN FIGURES, WOOD, $8\frac{3}{4}$ AND CA. 9 INCHES HIGH
YORUBA STYLE, NIGERIA

BUFFALO MUSEUM OF SCIENCE (C 12975)

ROYAL ONTARIO MUSEUM OF ARCHAEOLOGY, TORONTO (HA. 872)



34 STAFF SUPPORTING MOTHER AND CHILD, WOOD, 15 INCHES HIGH
YORUBA STYLE, NIGERIA
COLLECTION RENE D'HARNONCOURT, NEW YORK



35 STOOL WITH TWO TIERS OF FIGURES, POLYCHROMED WOOD, CA. 30 INCHES HIGH
YORUBA STYLE, NIGERIA
ROYAL ONTARIO MUSEUM OF ARCHAEOLOGY, TORONTO



36 DIVINATION VESSEL, POLYCHROMED WOOD, 25 INCHES HIGH
YORUBA STYLE, NIGERIA
COLLECTION WILLIAM MOORE, LOS ANGELES



37 MASK WITH TURBAN, POLYCHROMED WOOD
CA. 11 INCHES HIGH
YORUBA STYLE, NIGERIA OR SOUTH DAHOMEY
BROOKLYN MUSEUM (22.757)



38 DOUBLE MASK, POLYCHROMED WOOD, CA. 9 INCHES HIGH
YORUBA STYLE, NIGERIA OR SOUTH DAHOMEY
ROYAL ONTARIO MUSEUM OF ARCHAEOLOGY, TORONTO



39 LARGE MASK WITH CARVED GROUP, POLYCHROMED WOOD, 39 INCHES HIGH
YORUBA STYLE, NIGERIA
UNIVERSITY MUSEUM, PHILADELPHIA (AF 2002)



40 MALE AND FEMALE HEADS, BRONZE, $12\frac{1}{2}$ AND $9\frac{3}{4}$ INCHES HIGH
IFÉ STYLE, NIGERIA
COLLECTION PROFESSOR WILLIAM R. BASCOM, EVANSTON, ILL.



41 ALTAR HEAD OF KING, BRONZE, 17 $\frac{1}{2}$ INCHES HIGH
BENIN STYLE, NIGERIA
UNIVERSITY MUSEUM, PHILADELPHIA (AF 5081)



42 RELIEF PLAQUE WITH THREE FIGURES, BRONZE
CA. 20 INCHES HIGH, 18 INCHES WIDE
BENIN STYLE, NIGERIA
UNIVERSITY MUSEUM, PHILADELPHIA (AF 2066)



43 STAFF SURMOUNTED BY BIRD, BRONZE, 12 $\frac{1}{4}$ INCHES HIGH
 BENIN STYLE, NIGERIA
 BUFFALO MUSEUM OF SCIENCE (C 12763)



44 MOTHER AND CHILD, IVORY, 5 $\frac{3}{4}$ INCHES HIGH
 BENIN STYLE, NIGERIA
 COLLECTION WILLIAM MOORE, LOS ANGELES



45 FUNERARY MASK (MAW), WOOD, 17½ INCHES HIGH
IBO STYLE, NIGERIA
UNIVERSITY MUSEUM, PHILADELPHIA (AF 5371)



46 FUNERARY MASK (MAW), WOOD, 16½ INCHES HIGH
IBO STYLE, NIGERIA
AMERICAN MUSEUM OF NATURAL HISTORY, NEW YORK (90.1/7587)



47 SEATED FEMALE
FIGURE, MASK TOP, WOOD
24 INCHES HIGH
IBIBIO STYLE, NIGERIA
COLLECTION DR. RALPH
LINTON, NEW HAVEN
CONN.



48 MASK HEADPIECE, WOOD, CA. 30 INCHES HIGH
IJAW STYLE, NIGERIA
PEABODY MUSEUM OF SALEM, MASS. (E 14379)





49 MASK, WOOD
CA. 14 INCHES HIGH
IJAW STYLE, NIGERIA
PEABODY MUSEUM OF
SALEM, MASS. (E 6764)



50 SKIN-COVERED HEAD WORN AS MASK HEADPIECE, ANIMAL SKIN OVER PALMWOOD FRAME, 9 INCHES HIGH
EKOI STYLE, NIGERIA—SOUTHWEST CAMEROON
BUFFALO MUSEUM OF SCIENCE (C 13147)



51 STANDING FIGURE
WOOD, 15½ INCHES
HIGH
CAMEROON STYLE
CENTRAL CAMEROON
CHICAGO NATURAL
HISTORY MUSEUM
(175691)



52 SEATED FIGURE
HOLDING BOWL, WOOD
16 $\frac{1}{4}$ INCHES HIGH
CAMEROON STYLE
CENTRAL CAMEROON
BUFFALO MUSEUM OF
SCIENCE (C 12516)



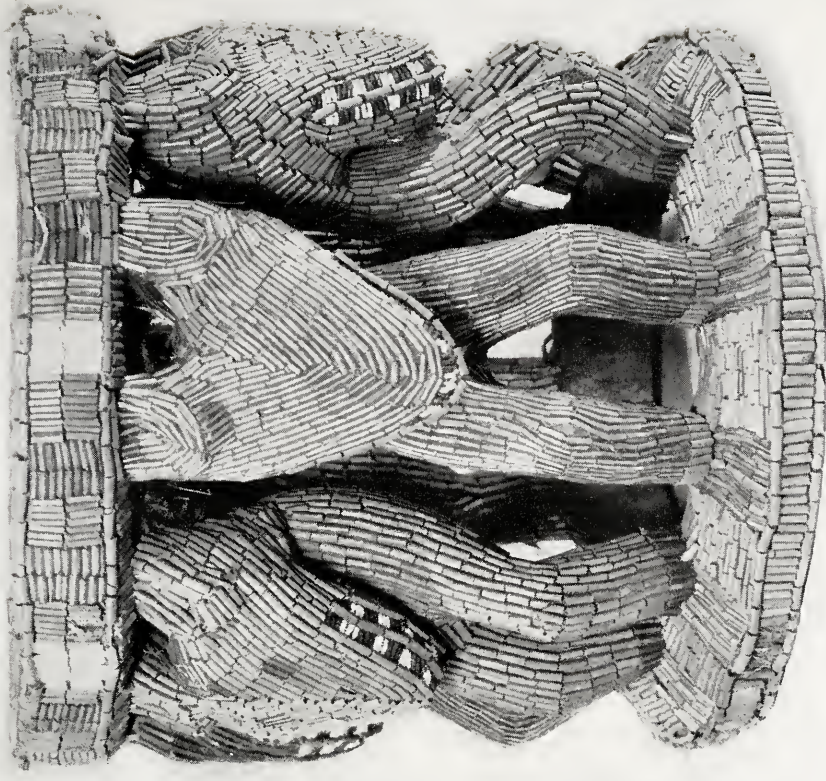
53 STANDING FIGURE, WOOD
CA. 20 INCHES HIGH. CAMEROON STYLE
CENTRAL CAMEROON
PEABODY MUSEUM, HARVARD UNIVERSITY
(B 4959)



54 STANDING FIGURE, WOOD, 18 INCHES
HIGH. CAMEROON STYLE
CENTRAL CAMEROON
PEABODY MUSEUM, HARVARD UNIVERSITY
(B 4931)



55 BOWL SUPPORTED BY CARVED ANIMALS
WOOD, 10½ INCHES HIGH
CAMEROON STYLE, CENTRAL CAMEROON
BUFFALO MUSEUM OF SCIENCE (C 13039)



56 STOOL SUPPORTED BY CARVED ANIMALS, WOOD WITH BEADED SURFACE
16 INCHES HIGH, 17 INCHES DIAMETER
CAMEROON STYLE, CENTRAL CAMEROON
CHICAGO NATURAL HISTORY MUSEUM (175559)



57 DOOR LINTEL CARVED WITH ANIMALS, WOOD, 41 INCHES LONG, 7 INCHES HIGH
CAMEROON STYLE, CENTRAL CAMEROON
BUFFALO MUSEUM OF SCIENCE (C 13040)



58 LARGE ANIMAL MASK, WOOD, 13 INCHES HIGH
CAMEROON STYLE, CENTRAL CAMEROON
BUFFALO MUSEUM OF SCIENCE (C 13037)



59 LARGE ANIMAL MASK, WOOD, 18 INCHES HIGH
CAMEROON STYLE, CENTRAL CAMEROON
COLLECTION DR. RALPH LINTON, NEW HAVEN, CONN.



60 MASK, BRASS, 12 INCHES HIGH
CAMEROON STYLE, CENTRAL CAMEROON
AMERICAN MUSEUM OF NATURAL HISTORY (90.1/7488)



61 STAFF SURMOUNTED BY HUMAN FIGURE AND ANIMAL
BRASS, FIGURE 10 INCHES HIGH
CAMEROON STYLE, CENTRAL CAMEROON
PEABODY MUSEUM, HARVARD UNIVERSITY



62 PIPE BOWL, SEATED FIGURE, BLACK CLAY, 8 INCHES HIGH
CAMEROON STYLE, CENTRAL CAMEROON
CHICAGO NATURAL HISTORY MUSEUM (174983)



63 SEATED MALE
FIGURE, WOOD,
23½ INCHES HIGH
FANG STYLE, CAMEROON
GABUN
PEABODY MUSEUM
HARVARD UNIVERSITY
(B 2132)



64 SEATED MALE FIGURE, WOOD, 24 INCHES HIGH
FANG STYLE, SOUTHEAST CAMEROON-GABUN
PEABODY MUSEUM, HARVARD UNIVERSITY (B 3822)



65 HALF-LENGTH FEMALE FIGURE, WOOD, 21½ INCHES HIGH
FANG STYLE, GABUN
PEABODY MUSEUM, HARVARD UNIVERSITY (B 4973)



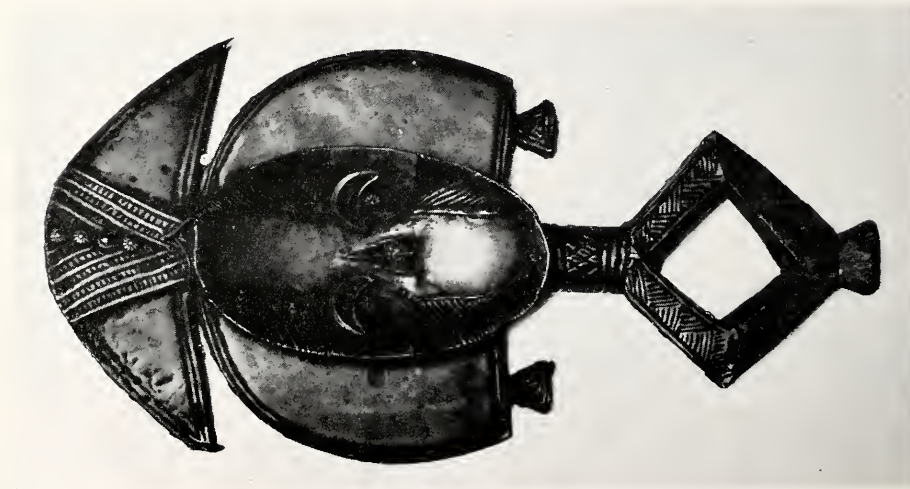
66 HALF-LENGTH MALE FIGURE HOLDING CHILD, WOOD
26½ INCHES HIGH. FANG STYLE, GABUN
PEABODY MUSEUM, HARVARD UNIVERSITY (B 4974)



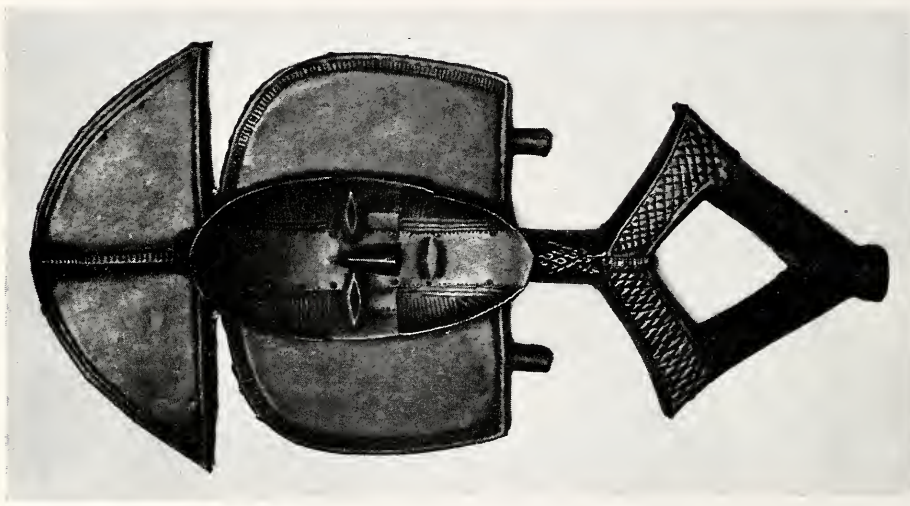
67 STANDING MALE FIGURE, WOOD
30 INCHES HIGH
FANG STYLE, GABUN
UNIVERSITY MUSEUM, PHILADELPHIA
(AF 5188)



68 THREE-QUARTER PROFILE VIEW OF
FIGURE 67.



69 FUNERARY FIGURES, BRASS OVER WOOD, CA. 21 AND 20 INCHES HIGH
BAKOTA STYLE, GABUN
ROYAL ONTARIO MUSEUM OF ARCHAEOLOGY, TORONTO



70 FUNERARY FIGURE, BRASS, COPPER
OVER WOOD, 21 1/4 INCHES HIGH
NEWARK MUSEUM (24.249)



71 FEMALE SECRET SOCIETY MASK, WOOD, CA. 15 INCHES HIGH
OGOWE RIVER STYLE, GABUN
BROOKLYN MUSEUM (22.225)



72 FEMALE SECRET SOCIETY MASK, WOOD, 14 INCHES HIGH
OGOWE RIVER STYLE, GABUN
BUFFALO MUSEUM OF SCIENCE (C 1982)



73 KNEELING FEMALE FIGURE, WOOD, 11½ INCHES HIGH
LOWER CONGO STYLE, WESTERN BELGIAN CONGO
AMERICAN MUSEUM OF NATURAL HISTORY, NEW YORK (90.1/5898)



74 KNEELING FEMALE FETISH FIGURE, WOOD, 12 INCHES HIGH
LOWER CONGO STYLE, WESTERN BELGIAN CONGO
PEABODY MUSEUM, HARVARD UNIVERSITY (B 1582)



75 SEATED MOTHER AND CHILD, WOOD, 12 $\frac{1}{4}$ INCHES HIGH
LOWER CONGO STYLE, WESTERN BELGIAN CONGO
BROOKLYN MUSEUM (22.1136)



76 SEATED MALE FETISH FIGURE, WOOD, 8 INCHES HIGH
LOWER CONGO STYLE, WESTERN BELGIAN CONGO
BUFFALO MUSEUM OF SCIENCE (C 1649)



77 STANDING MALE
FETISH FIGURE, WOOD
12 $\frac{1}{2}$ INCHES HIGH
BATEKE STYLE
WESTERN BELGIAN
CONGO
UNIVERSITY MUSEUM
PHILADELPHIA (AF 4706)



78 MASK WITH HANDLE, POLYCHROMED WOOD, 10 1/2 INCHES HIGH, BAYAKA STYLE, WESTERN BELGIAN CONGO
BROOKLYN MUSEUM (22.1583)



79 MASK SURMOUNTED BY ANIMAL, POLYCHROMED WOOD
14 1/2 INCHES HIGH, BAYAKA STYLE, WESTERN BELGIAN CONGO
UNIVERSITY MUSEUM, PHILADELPHIA (AF 1875)



80 STANDING FEMALE FIGURE, WOOD, 11 INCHES HIGH
BAYAKA STYLE, WESTERN BELGIAN CONGO
PEABODY MUSEUM, HARVARD UNIVERSITY (B 1554)



81 VERTICAL DRUM
CARVED WITH HEAD
WOOD, CA. 14 INCHES
HIGH
BAYAKA STYLE
WESTERN BELGIAN
CONGO
COLLECTION CHARLES
B. SPENCER, JR.
NEW YORK



82 NECK-REST AND WHISTLE, WOOD, 5½ AND 6 INCHES HIGH
BAYAKA STYLE, WESTERN BELGIAN CONGO
BUFFALO MUSEUM OF SCIENCE (C 12781; C 12622)



83 SMALL MASKS (BUYA), IVORY, 2-3 INCHES HIGH
BAPENDE STYLE, WEST CENTRAL BELGIAN CONGO
BROOKLYN MUSEUM; UNIVERSITY MUSEUM, PHILADELPHIA (30-59-1)



84 CARVED CUPS, WOOD, 5-7 INCHES HIGH
BUSHONGO STYLE, CENTRAL BELGIAN CONGO
BUFFALO MUSEUM OF SCIENCE (C 12700; C 12769); BROOKLYN MUSEUM (22.1487)



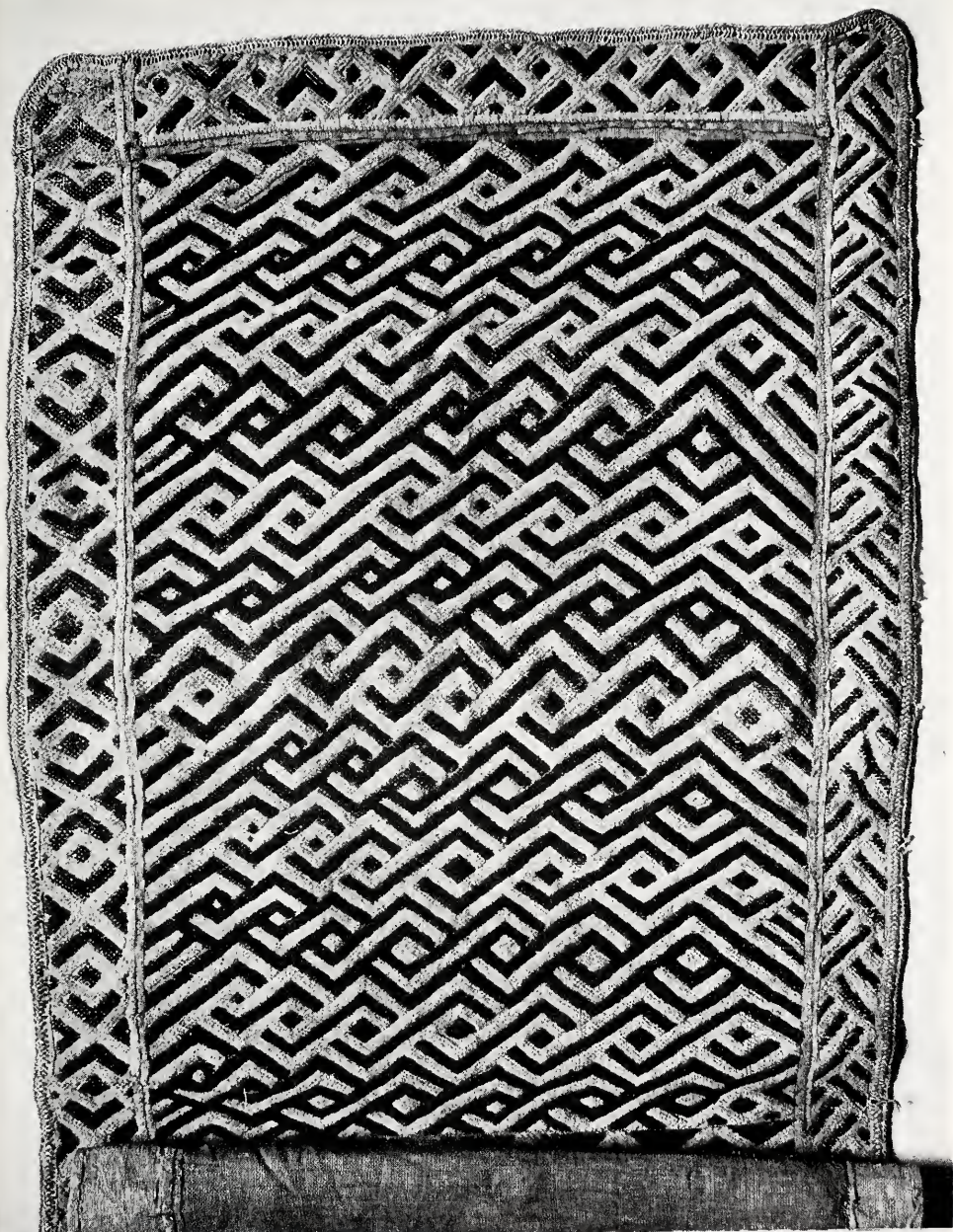
85 CARVED CUPS, WOOD, 5-7 INCHES HIGH
BUSHONGO STYLE, CENTRAL BELGIAN CONGO
BROOKLYN MUSEUM (22.1488; 22.173)



86 CARVED BOX, WOOD, $7\frac{1}{2}$ INCHES LONG, $3\frac{1}{4}$ INCHES HIGH
BUSHONGO STYLE, CENTRAL BELGIAN CONGO
BUFFALO MUSEUM OF SCIENCE (C 12697)



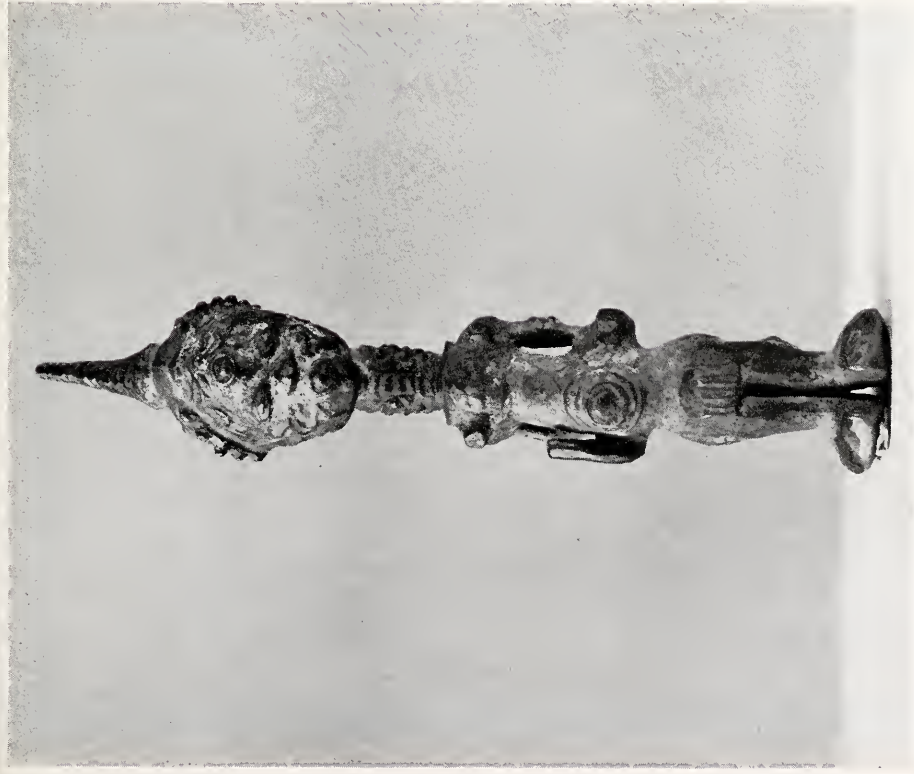
87 SMALL CARVED DIVINATION ANIMAL, WOOD, 12½ INCHES LONG
BUSHONGO STYLE, CENTRAL BELGIAN CONGO
BUFFALO MUSEUM OF SCIENCE (C 12698)



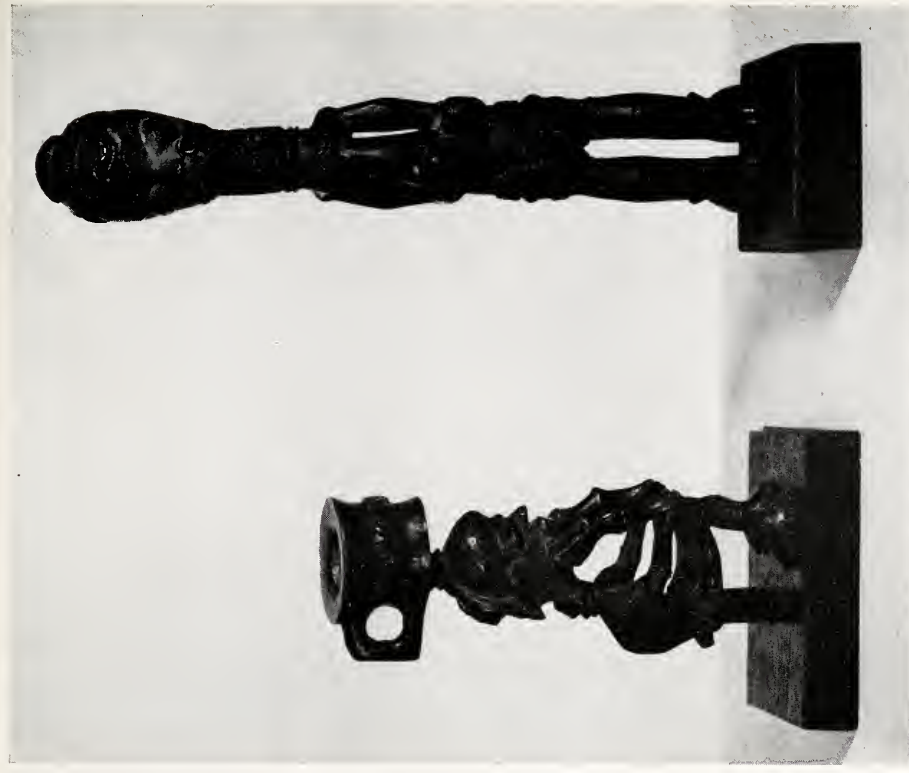
88 RAFFIA PILE CLOTH ("VELVET"), 51 INCHES BY 24 INCHES
BUSHONGO STYLE, CENTRAL BELGIAN CONGO
UNIVERSITY MUSEUM, PHILADELPHIA (AF 1416)



89 CARVED DRUMS, WOOD, $27\frac{1}{2}$ AND $24\frac{1}{4}$ INCHES HIGH
BUSHONGO STYLE, CENTRAL BELGIAN CONGO
ROYAL ONTARIO MUSEUM OF ARCHAEOLOGY, TORONTO (HAC.395; HAC.397)



90 STANDING MALE FIGURE, WOOD, 9½ INCHES HIGH
BENA LULUA STYLE, CENTRAL BELGIAN CONGO
UNIVERSITY MUSEUM, PHILADELPHIA (AF 628)



91 SQUATTING FETISH FIGURE AND STANDING FETISH FIGURE
WOOD, 5 AND 7 INCHES HIGH
BENA LULUA STYLE, CENTRAL BELGIAN CONGO
BUFFALO MUSEUM OF SCIENCE (C 12621)



92 SQUATTING FETISH
FIGURE, WOOD
91½ INCHES HIGH
BENA LULUA STYLE
CENTRAL BELGIAN
CONGO
UNIVERSITY MUSEUM
PHILADELPHIA
(AF 5184)



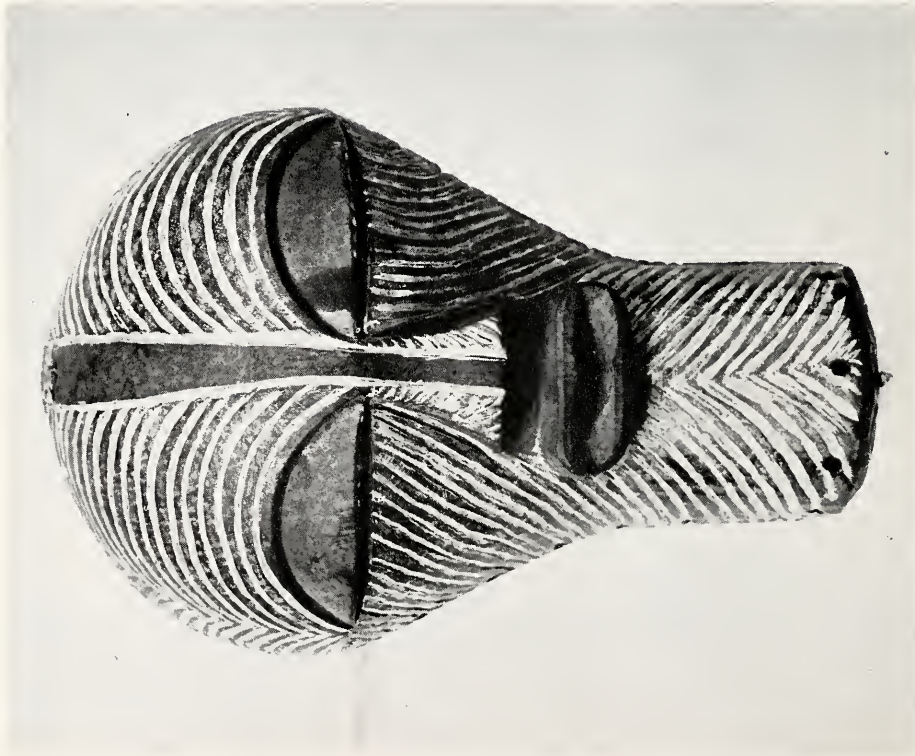
93 STANDING FETISH
FIGURE, WOOD
10 INCHES HIGH
BASONGE STYLE
CENTRAL BELGIAN
CONGO
UNIVERSITY MUSEUM
PHILADELPHIA (AF 5194)



94 STANDING FETISH
FIGURE, WOOD
7 INCHES HIGH
BASONGE STYLE
CENTRAL BELGIAN
CONGO
COLLECTION DR. RALPH
LINTON, NEW HAVEN
CONN.



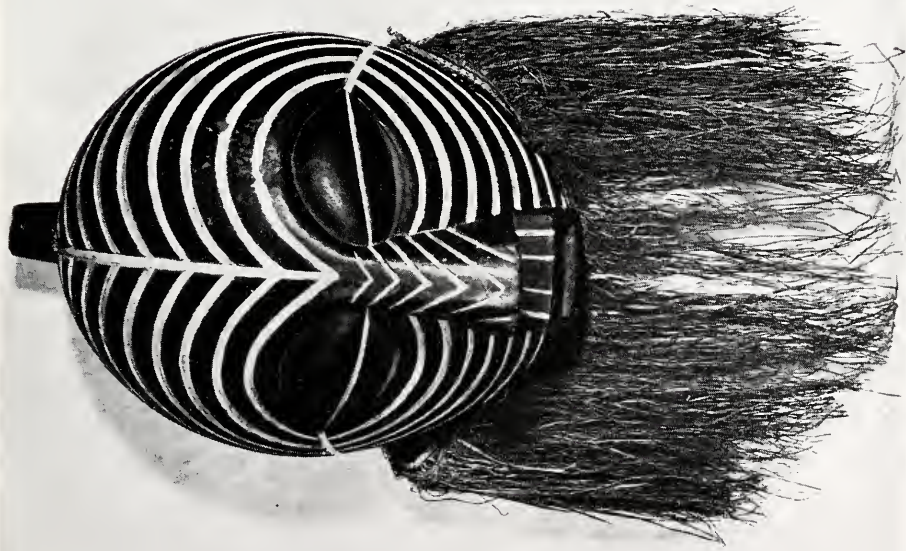
95 CUP CARVED AS
ENTIRE FIGURE, WOOD
CA. 7 INCHES HIGH
BASONGE STYLE
CENTRAL BELGIAN
CONGO
PEABODY MUSEUM
HARVARD UNIVERSITY
(B 1598)



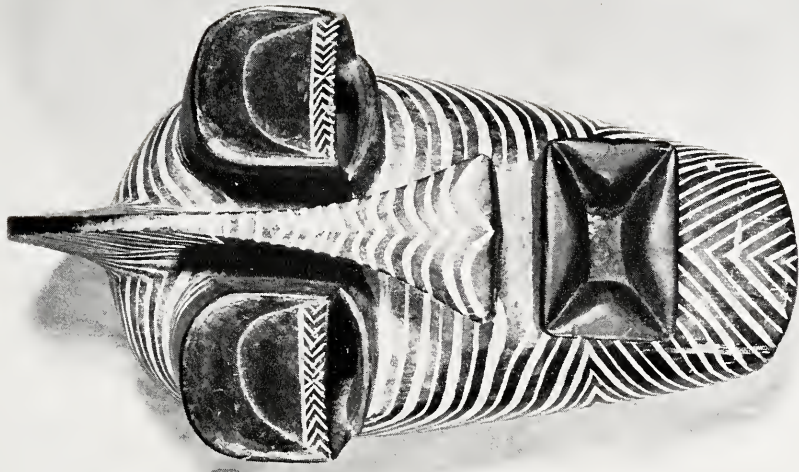
96 MASK, WOOD, 13½ INCHES HIGH
BASONGE STYLE, CENTRAL BELGIAN CONGO
UNIVERSITY MUSEUM, PHILADELPHIA (AF 1881)



97 MASK, WOOD, 13½ INCHES HIGH
BASONGE STYLE, CENTRAL BELGIAN CONGO
UNIVERSITY MUSEUM, PHILADELPHIA (AF 5115)



98 ROUND MASK, WOOD, 17 INCHES HIGH
BASONGE-BALUBA STYLE, CENTRAL BELGIAN CONGO
BUFFALO MUSEUM OF SCIENCE (C 12776)



99 MASK, WOOD, 16 INCHES HIGH
BASONGE STYLE, CENTRAL BELGIAN CONGO
BUFFALO MUSEUM OF SCIENCE (C 13728)



100 STOOL WITH FEMALE FIGURE AS SUPPORT, WOOD, CA. 20 INCHES HIGH
BENA KANIOKA STYLE (?), CENTRAL BELGIAN CONGO
PEABODY MUSEUM, HARVARD UNIVERSITY (17-41-50/B 1568)



101 SEATED FEMALE FIGURE HOLDING BOWL (KABILA), WOOD, 12 $\frac{1}{2}$ INCHES HIGH
BALUBA STYLE, SOUTHEASTERN BELGIAN CONGO
UNIVERSITY MUSEUM, PHILADELPHIA (AF 5120)



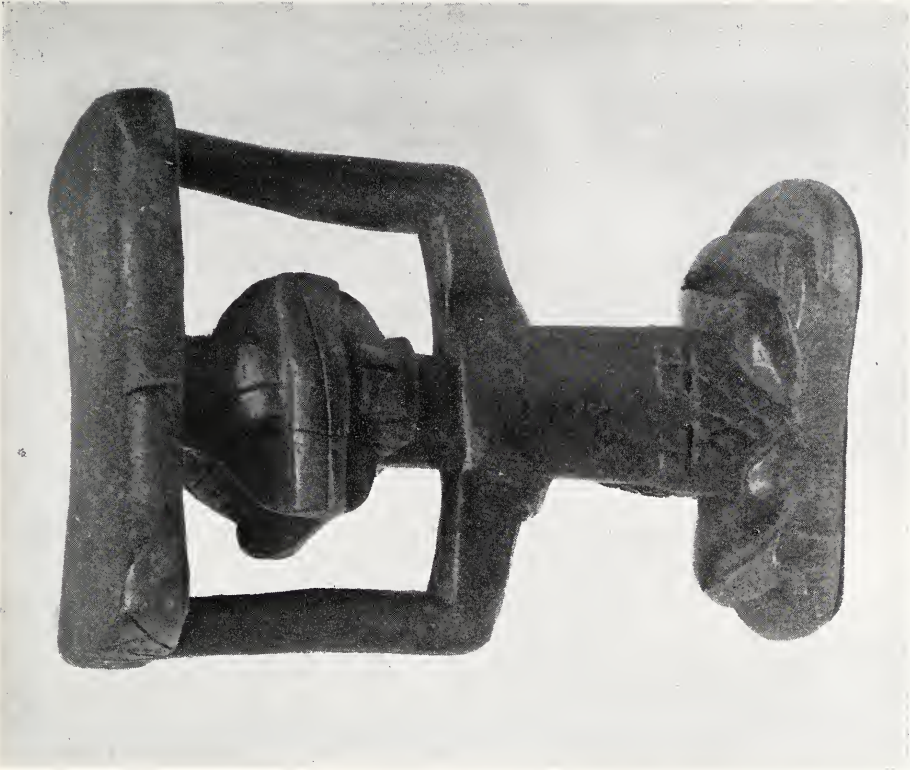
102 STOOL WITH FEMALE FIGURE AS SUPPORT, WOOD, 17 INCHES HIGH
BALUBA STYLE, SOUTHEASTERN BELGIAN CONGO
UNIVERSITY MUSEUM, PHILADELPHIA (AF 5121)



103 WATER PIPE CARVED WITH FEMALE FIGURE, WOOD, 22 INCHES HIGH
BALUBA STYLE, SOUTHEASTERN BELGIAN CONGO
BROOKLYN MUSEUM (22.1108)



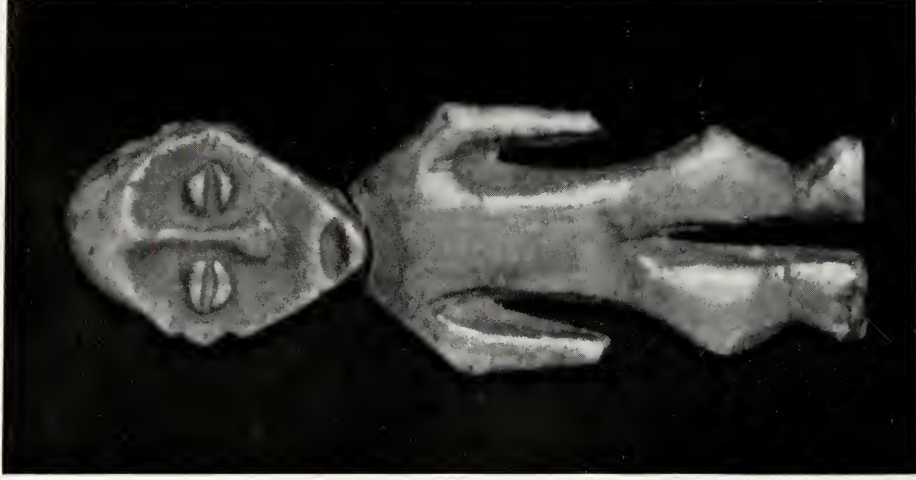
104 CEREMONIAL AXE DECORATED WITH CARVED HEAD, WOOD AND IRON
CA. 12 INCHES LONG, BLADE $9\frac{1}{2}$ INCHES LONG
BALUBA STYLE, SOUTHEASTERN BELGIAN CONGO
ROYAL ONTARIO MUSEUM OF ARCHAEOLOGY, TORONTO (HAC.26)



105 NECK-REST SUPPORTED BY SQUATTING FEMALE FIGURE, WOOD, 5½ INCHES HIGH
BALUBA STYLE, SOUTHEASTERN BELGIAN CONGO
PEABODY MUSEUM, HARVARD UNIVERSITY (B 1567)



106 CARVED HALF-FIGURES, IVORY, $7\frac{1}{4}$ AND 9 INCHES HIGH
 WAREGA STYLE, EASTERN BELGIAN CONGO
 BUFFALO MUSEUM OF SCIENCE (C 15565; C 15566)



107 STANDING FIGURE, IVORY, 4 INCHES HIGH
 WAREGA STYLE, EASTERN BELGIAN CONGO
 BUFFALO MUSEUM OF SCIENCE (C 12692)



108 MASK WITH
RAFFIA FRINGE
61½ INCHES HIGH
WAREGA STYLE
EASTERN BELGIAN
CONGO
BUFFALO MUSEUM
OF SCIENCE (C 12690)



109 STOOL WITH FIGURES AS SUPPORT, WOOD, 12 INCHES HIGH
BADJOKWE STYLE, SOUTHERN CONGO-ANGOLA
BUFFALO MUSEUM OF SCIENCE (C 12714)



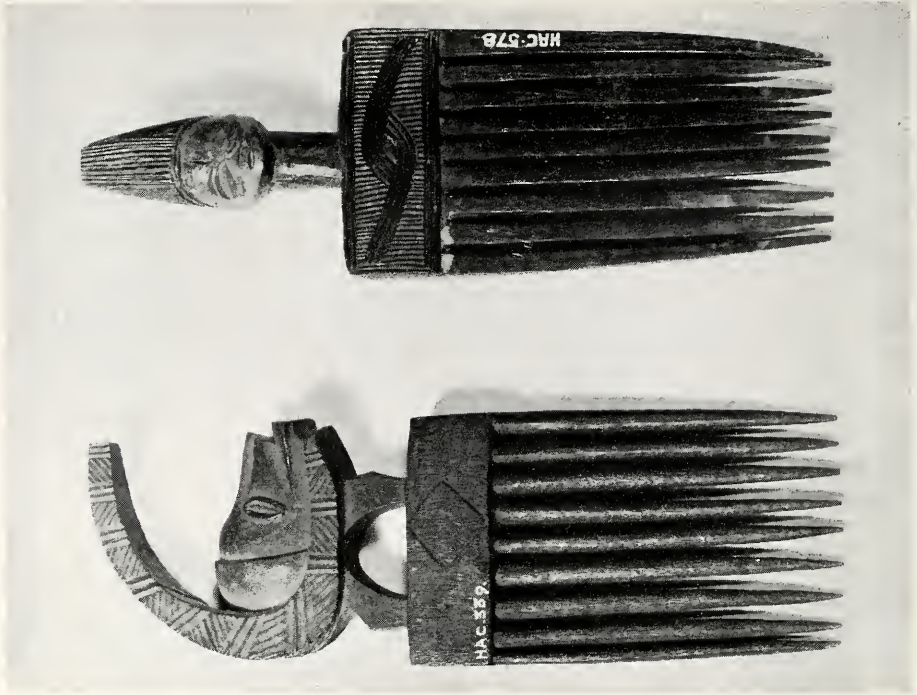
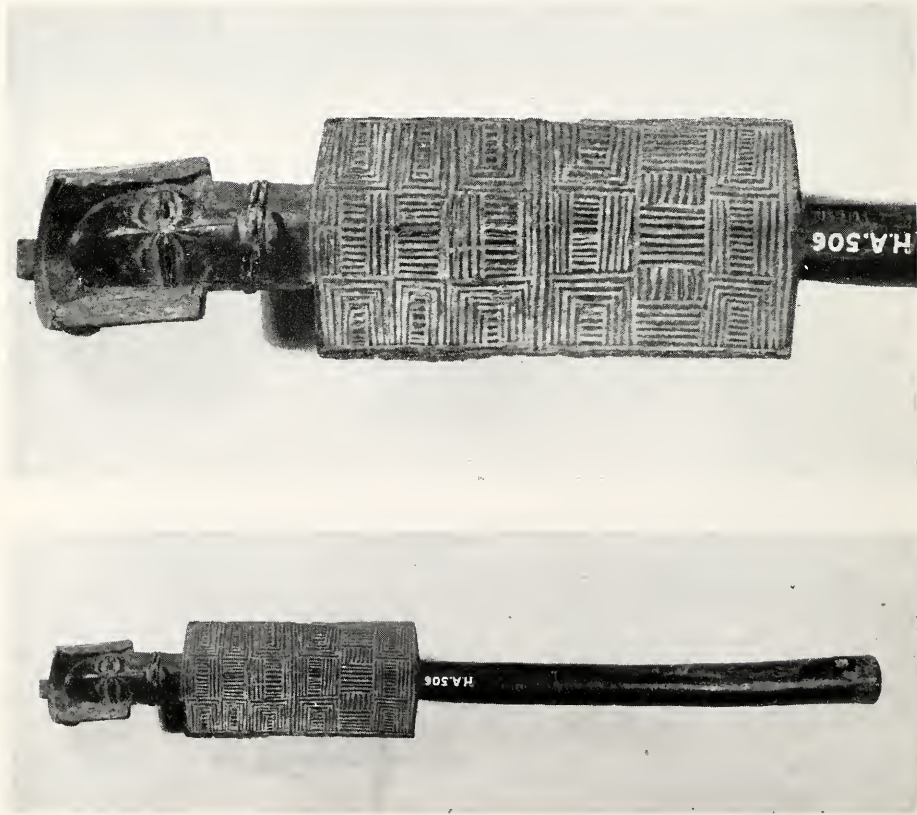
110 NECK-REST SUPPORTED BY STANDING FEMALE FIGURE, WOOD, 6 INCHES HIGH
BALUBA-BADJOKWE STYLE, SOUTHERN CONGO-ANGOLA
ROYAL ONTARIO MUSEUM OF ARCHAEOLOGY, TORONTO (HA.644)



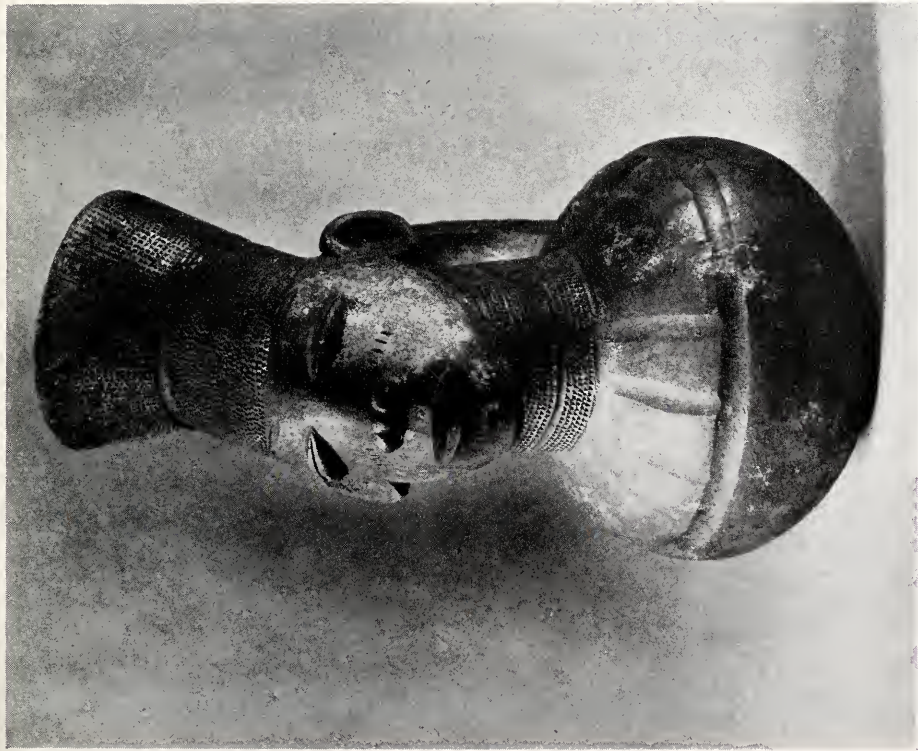
111 SNUFFBOX AS FEMALE FIGURE SEATED ON CHAIR, WOOD, $5\frac{1}{2}$ INCHES HIGH
BADJOKWE STYLE, SOUTHERN CONGO-ANGOLA
BROOKLYN MUSEUM (22.1089)



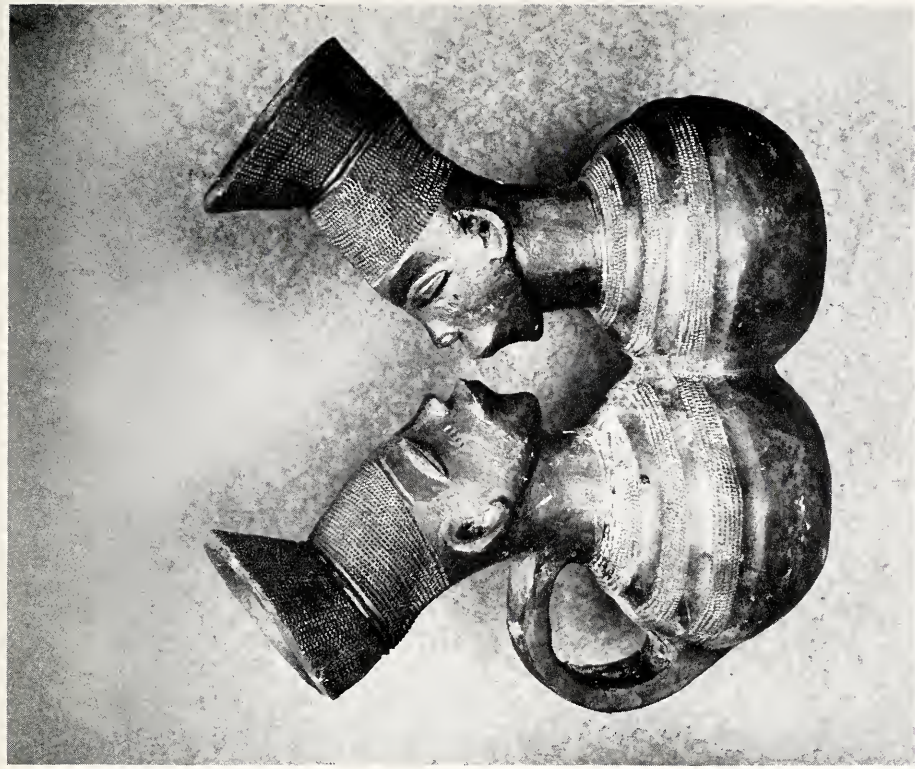
112 STOOL WITH TWO TIERS OF FIGURES AS SUPPORT, WOOD, 13 $\frac{1}{4}$ INCHES HIGH
BADJOKWE STYLE, SOUTHERN CONGO-ANGOLA
ROYAL ONTARIO MUSEUM OF ARCHAEOLOGY, TORONTO (HAC.392)



113 STAFF WITH CARVED HEAD; COMB WITH DECORATED HEAD, WOOD, 18 INCHES LONG; 7 INCHES HIGH
 BADJOKWE STYLE, SOUTHERN CONGO-ANGOLA
 ROYAL ONTARIO MUSEUM OF ARCHAEOLOGY, TORONTO (HA.506; HAC.339,578)



114 EFFIGY JAR, POTTERY, $7\frac{7}{8}$ INCHES HIGH
MANGBETU STYLE, NORTHEASTERN BELGIAN CONGO
AMERICAN MUSEUM OF NATURAL HISTORY, NEW YORK
(90.1/4692)



115 DOUBLE EFFIGY JAR, POTTERY, $8\frac{1}{2}$ INCHES HIGH
MANGBETU STYLE, NORTHEASTERN BELGIAN CONGO
AMERICAN MUSEUM OF NATURAL HISTORY, NEW YORK (90.1/4693)



116 CYLINDRICAL BOX
WITH CARVED HEAD
WOOD AND BARK
CA. 20 INCHES HIGH
MANGBETU STYLE
NORTHEASTERN
BELGIAN CONGO
PEABODY MUSEUM
HARVARD UNIVERSITY
(B 1591)



117 NECK-REST AND TRINKET BOX CARVED AS BUFFALO, WOOD, 23 INCHES LONG
BAROTSE STYLE, RHODESIA
PEABODY MUSEUM, HARVARD UNIVERSITY (B 4746)



118 NECK-REST, WOOD, 5 INCHES HIGH

EAST AFRICAN STYLE

PEABODY MUSEUM, HARVARD UNIVERSITY (72775)

ADDITIONS

- | | | |
|------------------------------------------------------------|------------------------------------------------------------|---------------------------------------------------|
| 31a. SMALL MASK (<i>Porro</i>) | Liberia | Wood, 3 inches high |
| Collection Ralph C. Altman, Los Angeles | | |
| 32a. SECRET SOCIETY MASK (<i>Porro</i>) | Liberia-Ivory Coast | Wood, 8 $\frac{7}{8}$ inches high |
| Collection Ralph C. Altman, Los Angeles | | |
| 205a. MASK | Gabun | Wood, 21 $\frac{1}{2}$ inches high |
| Denver Art Museum (7-QA-G) | | |
| 205b. MASK | Gabun | Wood, 20 inches high |
| M. H. de Young Memorial Museum, San Francisco | | |
| 246a. SMALL MASK-CHARM (<i>Buya</i>) | Bapende, West Central Belgian Congo | |
| Collection Mrs. Jean Ward, San Francisco | | Ivory, 2 inches high |
| 246b. SMALL MASK-CHARM (<i>Buya</i>) | Bapende, West Central Belgian Congo | |
| Collection Mrs. Jean Ward, San Francisco | | Wood, 2 inches high |
| 338a. KNIFE | Eastern Belgian Congo | Ivory and steel, 13 $\frac{1}{2}$ inches long |
| Collection Mrs. Jean Ward, San Francisco | | |
| 338b. KNIFE | Eastern Belgian Congo | Wood, steel, copper, 13 $\frac{1}{4}$ inches long |
| Collection Mrs. Jean Ward, San Francisco | | |
| 365a. DECORATED TRUMPET | Mangbeth (?), Northeastern Congo | |
| | Museum of Anthropology, University of California, Berkeley | Ivory, 31 $\frac{1}{2}$ inches long |
| 386. PAINTED AND CARVED SHIELD | East Africa | Wood, 24 $\frac{3}{4}$ inches long |
| Museum of Anthropology, University of California, Berkeley | | |
| 387. PAINTED SHIELD | East Africa | Hide, 39 $\frac{1}{2}$ inches long |
| Academy of Sciences, San Francisco | | |



ERRATA

- 16. Withdrawn.
- 51. Withdrawn.
- 61. Should read "Brooklyn Museum (22.1586)."
- 70-87. Delete "Collection Julius Carlebach, New York."
- 92. Should read "Wood, 28 inches high."
- 93. Should read "Wood, 19 inches high."
- 94. Should read "Wood, 18½ inches high."
- 95. Delete.
- 96. Delete.
- 106. Withdrawn.
- 119. Should read "Figure 5½ inches high."
- 171. Withdrawn.
- 206. Should read "Brooklyn Museum (22.1589)."
- 237. Should read "Brooklyn Museum (22.1461). Wood, 12⅞ inches high."
- 250. Withdrawn.
- 270. Withdrawn.
- 273. Withdrawn.
- 278. Withdrawn.
- 279. Withdrawn.
- 286. Withdrawn.
- 294. Withdrawn.
- 322. Withdrawn.
- 325. Withdrawn.
- 328. Should read "POWDER HORN, Baluba, buffalo horn, 18 inches long, Buffalo Museum of Science (C 12696)."
- 333. Withdrawn.
- 336. Withdrawn.
- 378. Delete.
- 384. Should read, "Peabody Museum, Harvard University (72776)."

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